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A NEW VARIORUM EDITION

OF

SHAKESPEARE

EDITED BY

HORACE HOWARD FURNESS

THE TRAGEDIE OF ANTHONIE, AND CLEOPATRA

PHILADELPHIA
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IN MEMORIAM

PREFACE

IT must be a source of gratification to all lovers of SHAKESPEARE that the discussion in regard to the superiority of this or that Text is gradually declining, and that what, in the time of our forebears, was a furious ebullition, is now subsiding into a gentle simmer, whereof the murmur is soothing rather than exciting. It must be acknowledged, however, that the flames burned about certain plays more fiercely than about others. And it was those 'stolne and surreptitious copies,' the Quartos, that supplied the fuel. Undoubtedly, the Quartos have at times yielded valuable assistance,—notably in *Hamlet* and in *Richard the Third*,—more emphatically, however, in supplying deficiencies than in elucidating the Text. As to the Text, it is doubtful that any very pronounced superiority can be observed in those plays whereof we have Quartos over those whereof we have none. There have been times, I confess, in this present play, when I have been tempted to sigh for a Quarto; but the sigh has been stifled by the reflection that, in all probability, instead of one point of discussion, we should then have several points, and that there would always be disputants ready to cast up to the Quarto the stigma of its birth and refuse to accept its testimony. Wherefore, in scanning the whole horizon, I have concluded that mankind is, in general, happier under the grey authority of the Folio, and of the Folio alone, which is nearer to SHAKESPEARE than a stolen Quarto, and that

'Calm pleasures there abide, majestic pains.'

In this present play of *Anthony and Cleopatra* it is the Folio that, I must say happily, furnishes our sole Text. There is, to be sure, an entry in the *Stationers' Registers* which warrants the supposition that a Quarto, if it did not actually appear, was at least in contemplation. There are two entries on the 20th of May, 1608, and they are as follows: *

* *Stationers' Registers*, Arber's Reprint, vol. iii, p. 378.

'Edward Blount	Entred for his copie vnder the andes of Sir George Buck knight and Master Warden Seton A booke called. The booke of Pericles prynce of Tyre . . . . . vj^{d}
Edward Blunt	Entred also for his copie by the lyke Aucthoritie. A booke Called Anthony. and Cleopatra . . vj^{d}

SHAKESPEARE'S name is not mentioned; these entries are supposed, however, to refer to his *Plays*. In neither case was the 'booke,' so far as we know, in print. Edward Blount did not publish *Pericles* by itself in that year, nor in any year; it was printed by Henry Gosson in 1609. And *Anthony and Cleopatra* was not printed separately, so far as we know, by anybody in any year. There still remains the possibility that it was printed; and it may even yet be discovered, under dust and grime, to become the prize of unscholarly wealth.

For the present play the sole Text that is come down to us is, therefore, that of the Folio of 1623, which, in the following pages, is reproduced with all the fidelity which unwearied pains can bestow.

It is not generally realised, I think, to what an extent this First Folio survives in all our texts, and how little, how very little, it varies, save in spelling and in stage-directions, from the most popular texts of the present day. We have heard so much of the 'corruption of the old 'texts,' of the labour expended, and of the eminent critical ability demanded, to render them intelligible, that these original texts are come to be regarded as sealed books to all but the most learned eyes; and should they be divested of the emendations of the critics, it would be labour lost to attempt to understand them. It may be, perhaps, worth the while to examine how far editors and critics have amended SHAKESPEARE'S language so as to fit it for our comprehension. The present is the longest of SHAKESPEARE'S Plays,—it lacks but thirty-six lines of four thousand.* Taking as a guide the *Cambridge Shakespeare*, edited by Dr W. ALDIS WRIGHT, which is accepted the world over as the standard modernised Text, and examining its *Footnotes*, we shall find that, after omitting stage-directions, metrical divisions of lines, mere punctuation, and immoment changes of spelling, the original text of this play in the Four Folios has been set aside and emendations by editors or critics adopted in sixty instances.† I am aware that there is not in this calculation the nice accuracy of an astronomical problem, in that the omission of punctuation, which at times makes the difference between sense and nonsense, may be censured as ill-advised; yet, mak-

* The number is given as 3964 on p. 354, *Shakspere Society's Transactions* for 1874.

† This list is given in the *Appendix*, p. 598.

ing all allowances, nay, doubling sixty and calling it a hundred and twenty, there still remain three thousand eight hundred and odd lines of this play which come to us exactly as SHAKESPEARE's printers have transmitted them, excepting a difference in spelling which would not trouble a school-boy withal. Furthermore, there is to be learned from this a second lesson, to be deeply conned by all who would airily undertake now-a-days to 'amend Shakespeare.' With the exception of a conversion by DYCE of a 'how!' into a *ho!*; of a change by STEEVENS of 'was' into *wast;* of a change by MALONE of a long f into an f,—with the exception of these few alterations, I repeat, there has not been admitted into this standard Text of the *Cambridge Edition* a single emendation of a date later than Dr JOHNSON's edition in 1765. Be it noted, in passing, that of these sixty emendations that have taken their place in the Text, THEOBALD contributed sixteen,—nearly twice as many as those contributed by ROWE, who stands next in rank, with nine.

From what has just been said, it is, I think, manifest that the Text of the First Folio, with its three successors, is, in the present play, even better than we should expect, in view of the times and circumstances in which it was printed. Nay, it may be deemed especially good when we consider the terse, condensed style into which SHAKESPEARE's thoughts seem to solidify at impassioned moments. Of course, there are here and there inexplicable words and phrases, mistakes of the eye and ear on the part of the compositors; but then, is there a play of SHAKESPEARE where these are not? They are to be expected when an author has never seen the proof-sheets. We should be grateful that there are not more. And inasmuch as these textual puzzles are, generally, single words, such as 'Arme-gaunt,'* 'ribaudred,'† etc., which hardly affect the sense, and would pass unheeded were they heard from the stage, we need not be greatly cast down when they occur. In sooth, I think that they supply a certain charm; they give the imagination play. What an imposing grandeur is imparted to Anthony's deportment when we learn that 'he soberly did mount an arme-gaunt steede'! What image of panoplied gauntness is there here lacking? And that Anthony could 'soberly' mount this hippogriff betokens a serenity of mind that of itself ranks him with the gods. Ah, no; give me Caliban's 'scammels,' and Anthony's 'arme-gaunt steede.' If arm-gaunt be not the true word, I think SHAKESPEARE's Shade must be grateful to the printers for having supplied its place with one so suggestive.

In connection with the subject of the Text, I trust that I may be pardoned for here mentioning a matter that is, in the main, personal.

* Act I, sc. v, line 56. † Act III, sc. x, line 17.

In the *Preface* to *Love's Labour's Lost* I set forth at some length the reasons for my belief that the compositors followed the voice of a reader, and closed my remarks with the assertion that 'if this surmise 'of mine be a fact, it is fatal to emendations founded on the *ductus* '*litterarum*.' For this assertion I was gently taken to task by a critic,* who remarked that I seemed 'to forget that the compositor's reader, 'if not the compositor himself, must still have used his eyes, and so 'must have been liable to the same kind of mistake as was made at 'times by the compositor when he set directly from written copy.' I now wish to state that, in this particular regard, of the *ductus litterarum*, my critic is entirely right, and that I was entirely wrong. Be it understood that my faith remains unshaken in the belief that certain misprints are due to the misapprehension by the compositor of the words uttered by his reader. That there are many of these misprints has long been recognized; MALONE attributed them to transcribers, STEEVENS surmised that they were possibly due to transcriptions of the plays taken down by shorthand during a performance. All that I contend for is that they are due to the practice of reading the copy aloud to the compositor,—a practice which we now know obtained in early printing offices. The following is a List of some of these errors of the ear in the present play. The Text of the First Folio reads:

'To such whose places vnder vs.' for 'To such whose *place is* under us.' I, ii, 219.

'Whose with him.' " '*Who 's* with him.' I, iii, 5.

'vouchsafe to think.' " '*vouchsafed* to think.' I, iv, 10.

'The neere Lust-wearied.' " 'The *ne'er* lust-wearied.' II, i, 48.

'shall well greet together.' " 'shall well *gree* together.' II, i, 50.

'your proofe were well deserued.' " 'your *reproof* were well deserved.' II, ii, 141.

'The other wayes a Mars.' " 'The other *way he's* a Mars.' II, v, 148.

'your so branchlesse.' " '*yours* so branchlesse.' III, iv, 27.

'You reconciler.' " '*Your* reconciler.' III, iv, 34.

'His Sonnes hither proclaimed.' " 'His sonnes *he there* proclaimed.' III, vi, 14.

'*Thantoniad*.' " '*The Antoniad*.' III, x, 6.

'thou should'st stowe me after.' " 'thou *should'st tow* me after.' III, xi, 64.

'Mine Nightingale.' " '*My* Nightingale.' IV, viii, 24.

'A toward Cittadell.' " 'A *tower'd* Cittadell.' IV, xiv, 6.

* *The Atlantic Monthly*, February, 1905, p. 283.

'Vnarme Eros.'	for '*Unarm me* Eros.'	IV, xiv, 45.
'No more but in a Woman.'	" 'No more *but e'en* a Woman.'	IV, xv, 93.
'I am sure mine Nailes.'	" 'I am sure *my* Nailes.'	V, ii, 268.

We are at times inclined to criticise our German brothers for translating the names, occasionally historic, which SHAKESPEARE has given to his characters. Thus, in German translations, 'Hotspur' becomes *Heisssporn*, 'Mistress Quickly' appears as *Frau Hurtig*, and 'Juliet' is styled *Julia*, and so forth. But it appears that this criticism should cease, or at least be measurably abated. For do not we, ourselves, here in *Anthony and Cleopatra*, fall under the same condemnation? In the Twelfth Scene of the *Third Act* Cæsar addresses by name one of his followers, 'Thidias,' and bids him go to Cleopatra and try by bribery to win her from Anthony. In the next Scene the stage-direction reads '*Enter* Thidias.' He has his interview, and, during it, Cleopatra asks him his name. 'My name,' he replies, 'is Thidias.' Anthony enters, and in his ungovernable fury at the sight of Cæsar's ambassador kissing Cleopatra's hand, orders a servant to tug him away to be whipt, and the stage-direction follows, '*Exeunt with* Thidius.' When, after the whipping, the servant brings back the ambassador, the stage-direction reads, '*Enter a Servant with* Thidias'; and at the conclusion of the interview we have '*Exit* Thid.' It is hardly possible to have a name more clearly indicated; there is no misspelling, but the name is consistently, and clearly, and uniformly spelt 'Thidias,' with one trifling variation, *Thidius*. And yet THEOBALD as consistently, as clearly, and as uniformly changed it to *Thyreus*! and has been herein followed by every editor since his day. SHAKESPEARE in his nomenclature was, as in all things else, exquisite; the smoothness or the befitting harshness of his names is a quality which differentiates him from other dramatists of his time. For certain reasons (did he ever do anything without reason?) he chose the name 'Thidias.' For a certain reason THEOBALD, and every modern editor acquiescing, changes 'Thidias' to *Thyreus*. THEOBALD'S reason, forsooth, was that he found in North's translation of Plutarch the name of Cæsar's ambassador to be Thyreus, and, therefore, concluding that SHAKESPEARE had blundered, incontinently converted SHAKESPEARE'S own chosen name 'Thidias' into *Thyreus*.

A similar treatment has been dealt to 'Camidius,' whose name has been changed to *Canidius*. Here, however, the liberty is not so flagrant. The spelling in the Folio is not quite as uniform as it is in the case of 'Thidias'; it is in one instance spelt 'Camidias'* and in

* Act III, sc. vii, line 24.

another 'Camindius.' * 'Camidius' might possibly have been *Canidius* misread or misheard. But no such excuse can be urged for *Thyreus*.

A moral to be drawn from such liberties with the Text is that possibly we may scrutinize too closely the sources whence SHAKESPEARE drew his plots, especially in the *Historical Plays*. We learn too much, and bring our knowledge to the interpretation of the plays. It is possible that, thus biased, our judgement becomes warped, and we read into a character somewhat that SHAKESPEARE may not, possibly, have intended. It seems to me that we should accept these plays with our mind the proverbial *tabula rasa*, whence every previous record has been wiped away, and all the light we have comes, untinted, direct from SHAKESPEARE. In the present play I think two characters, at least, have suffered from this extrinsic knowledge on our part: Cæsar is one and Cleopatra,—yes, even Cleopatra,—is another. All that Cæsar says or does we regard as said or done by the Cæsar whom we have known aforetime. We shut our eyes to noble traits which SHAKESPEARE offers us, and open them only on the crafty image of our school-days. Throughout the play, I believe SHAKESPEARE intends us to accept Cæsar's love for Anthony as perfectly sincere and very deep-seated. Witness the Scene where Cæsar learns of Anthony's personal challenge and of his brutal conduct in having Cæsar's own ambassador most disgracefully whipt. With justifiable heat Cæsar breaks out, and calls Anthony 'that old Ruffian'; but as he leaves, after giving instructions for the disposition of his army, a flood of memories of old days comes over him, recalling the echoes of Anthony's sole voice which drove Julius Cæsar's murderers in a mad gallop from Rome, and when Anthony had been to him as a protecting elder brother,—and with ineffable pity he sighs forth 'Poor Anthony!' That man is not to be envied who can read this without emotion. From no cold, calculating heart did that bitter sigh break forth. Even Cæsar's affection for his 'dearest sister,' as he names her, has been questioned; and the very fervour of his expressions of love, as she stands pitifully before him after she has been deserted by Anthony, has been cast up to him as a proof of his insincerity. When, as Anthony's bride, Octavia bade farewell to her brother, all the number of the stars had been invoked to give light to her fair way. She returns a solitary, unattended, deserted wife. If ever there were a time when a brother should lavish on a sister all the treasure of his fondest love, surely it was then. What end could be gained in such an hour by 'insincerity'? Would not Octavia have detected an insincere ring in her brother's words instantly?

* Act IV, sc. vi, line 20.

On Cæsar's first appearance, when SHAKESPEARE so frequently gives us the key to a character, he rehearses with bitterness all Anthony's misdoings in Egypt, and yet before the Scene closes, as though to show how genuinely he loved Anthony, and how true he was to his own fine nature, he recalls with fervour what a grand, noble soldier Anthony was, what bitter hardships he had borne upon the march, and while sharing the lowest lot of the commonest of the host, had even drank the gilded puddle that beasts would cough at. And with what anguish wrung from his heart of heart does Cæsar hear of Anthony's death! His first words are almost of self-reproach, as if he himself had partly been the cause, 'Oh, Anthony, I have followed thee to this!' and then, with 'tears as sovereign as the blood of hearts,' he calls him

'my Brother, my Competitor
'In top of all design, my mate in empire,
'Friend and Companion in the front of War,
'The Arm of mine own Body, and the Heart
'Where mine his thoughts did kindle.'

And yet we are told that this man was cold, crafty, and self-seeking, and that these words were uttered for effect! Much learning has made us mad!

Moreover, does it not injure the tragedy as a work of art that the Power, representing Justice, which is to crush Anthony should be of a character no more elevated than Anthony's own? Anthony deserved to be crushed; he was false to what he knew to be right. But should not the Power that punishes him be more exalted than he? 'He who 'the sword of Heaven would bear Should be as holy as severe.' A man who is pure craft and selfishness ought not to be entrusted with the sword of Heaven.

Even with more reason than in Cæsar's character, is it necessary that we should accept Cleopatra, at SHAKESPEARE'S hands, with minds unbiased by history. We should know no more of her than what we hear on the stage. Of her past, of her salad days, we should know nothing but what we are told. The first words that she and Anthony utter tell of boundless, illimitable love, and this love is maintained to the last throb of life in each of them. Although Cleopatra then says that she'll set a bourne how far to be beloved, and Anthony replies that then she must needs find out a new heaven and a new earth, yet it is not Anthony, but Cleopatra, who sets no bourne to it. Twice Anthony touches this bourne, and twice Cleopatra surmounts and spurns it. Never does Cleopatra waver in her wild and passionate love for Anthony. Even in the Scene with Cæsar's ambassador, Thidias, who comes to Cleopatra with overtures of peace and favour on condition that she will give

up Anthony, we knowing ones, crammed with history as pigeons are with peas, tip each other the wink and lay our fingers on our shrewd noses at Cleopatra's evident treachery when she sends word that she kisses Cæsar's conquering hand, and kneels, with her crown, at his feet. But those who read the Queen only by the light thrown by SHAKESPEARE, see clearly enough that at this lowest ebb of Anthony's fortunes this was the only course she could prudently take; to gain time for him she must temporise with Cæsar. And when Anthony surprises Thidias kissing her hand and rages 'like a thousand hurricanes,' she patiently waits until the tumult of the earth and skies abates, and then calmly asks, 'Not know me yet?' Are we blind that we do not see that SHAKESPEARE here means to show that Cleopatra has been throughout as true as steel to Anthony, 'her mailéd Captain,' and that her protest that, if she be cold-hearted toward him, let heaven 'the *next* Cæsarion smite,' is as sincere as it is tender and pathetic. From this deep, enduring, passionate love she never swerves, and in the very last moments of life she calls to Anthony, '*Husband*, I come,' thus sanctifying her love by the holiest of bonds. In accepting her right to claim this relationship our hearts bow down before SHAKESPEARE, not Plutarch. In this expression I find the loftiest note in the tragedy. Amid the 'infinite variety' which was hers, the love for Anthony burned with the unflickering flame of wifely devotion.

It is not until nigh the close that we are shown, in the 'dream' which Cleopatra told to Dolabella, the qualities of the god-like Anthony which had won and kept the Egyptian Queen's heart. On the other hand, the fascination wherewith Cleopatra enslaved Anthony is revealed to us early in the play, and is the key-note of her character. Enobarbus (who herein fulfills the office of a Greek Chorus, like the Fool in *Lear*, and, to a lesser degree, Feste in *Twelfth Night*) says of Cleopatra, in words that are become imbedded in the language,

'Age cannot wither her, nor custom stale
'Her infinite variety.'

It is the irresistible potency of this infinite variety which, in the very first Scene, Anthony avows, when he exclaims,

'Fie wrangling queen;
'Whom everything becomes, to chide, to laugh,
'To weep; whose every passion fully strives
'To make itself, in thee, fair and admired.'

When Mrs JAMESON remarks that Anthony's love for Cleopatra is that 'of a man declined in years for a woman very much younger than 'himself,' was it necessary to restrict the infatuation to declining years? Does manhood, however long its span, hold a single year when subjec-

tion to the highest earthly ideal is not most welcome, and when the privilege would not be eagerly claimed, of echoing Anthony's

'O'er my spirit
'The full supremacy thou knew'st; and that
'Thy beck might from the bidding of the gods
'Command me'?

One Scene there is, however, which must, I think, severely grate every reader. It is the Scene,—the last of all,—where Cleopatra falls into a towering rage with her Treasurer, Seleucus, for his honesty in refusing to countenance the dishonesty of her brief of all she is possessed of, in money, plate, and jewels. That she should descend to low, unqueenly dishonesty is sordid enough, but that she should attempt, while showering opprobrious epithets on her Treasurer, to scratch out his very eyes with her nails is a lower depth to which no admiration, however ardent, can follow her. Of course, ingenuity has been taxed to find excuses for her. We accept her own feeble attempts at apology, and sadly acknowledge, the while, that it is the last flickering of her tempestuous, ungoverned temper which once more flames up, through the 'ashes of her chance,' before it dies down for ever,—and the excuse is inadequate enough.

It was reserved to ADOLF STAHR, the learned German historian of Cleopatra, so to interpret this Scene as to convert our humiliation into approval. Be it remembered that Cleopatra's last words, as Anthony's dead body is borne away, are

'Ah, women, women! Come we have no friend
'But resolution, and the briefest end!'

And from this resolution to compass the briefest end, she never for one minute departs. Before she could even begin her plans she was taken prisoner, and her scheme for procuring an asp demanded the closest secrecy. What she had most to fear was that Cæsar should get some inkling of her design. It was, therefore, of the very highest importance that Cæsar's mind should be utterly disabused of any suspicion of her suicidal intent, and that, instead thereof, he should be firmly convinced, not only that she intended to live, but that she was becoming reconciled to the thought of going to Rome. To give Cæsar a list of her possessions was obligatory; but what proof that she intended to live could Cæsar have greater than the withholding, from her list, treasure sufficient to maintain her hereafter in regal state? This whole Scene, then, with Seleucus was pre-arranged in order to deceive Cæsar. The rage, the fury, the virago were all assumed. One exquisite touch there is which must have extinguished, in Cæsar's mind, the last spark

of suspicion that she intended to destroy herself. In pleading her excuse for thus retaining some of her treasure, she slights to the uttermost its value, calling it 'immoment toys,' 'lady trifles,' etc., and then with infinite cunning she refers to 'some nobler token' which she had kept apart 'for Livia and Octavia' as a friendly greeting,—in Rome, of course. In this last of all her encounters Cleopatra triumphed, and Cæsar was the ass unpolicied.

Of course, as is known to every one who has studied the play, SHAKESPEARE derived this Scene with Seleucus from North's translation of Plutarch, and has here and there used North's very words and phrases, even to the gifts which Cleopatra intended to give Octavia and Livia, and, moreover, Plutarch says that Cæsar was 'glad to hear her 'say so, persuading himself thereby that she yet had a desire to save 'her life.' All that is claimed for STAHR's interpretation is the suggestion that the display of honesty by Seleucus, and Cleopatra's violent behaviour, had been pre-arranged between the two for effect. If Cæsar was deceived by it, the guile becomes finer by its having deceived even Plutarch.

COLERIDGE says that this play should be perused in mental contrast with *Romeo and Juliet*,—as the love of passion and appetite opposed to the love of affection and instinct. It is with unfeigned regret that I dissent from our finest SHAKESPEARE critic,—not on the score of the contrast between these two tragedies, but that this play is one involving the love of passion and appetite. Where in the play is there any proof of it? Where is there any scene of passion? Where is there a word which, had it been addressed by a husband to a wife, we should not approve? And because they were not married is that love to be changed at once into sensuality? Has there not been, in our own day, a well-known union, unblessed by the Church, which was founded solely on the intellect? Is wandering through the streets and noting the quality of the people sensual? Is fishing sensual? Is teasing past endurance sensual? Such are the glimpses that we get into the common life of this 'sensual' pair. If these pastimes be sensual, then are tennis and cricket sensual. All the extravagant terms of love, such as the demi-Atlas of the world, the paragon of men, the great Fairy, and so forth, cannot turn love into passion and appetite. When Cleopatra asks for 'music, moody food of us that trade in love,' * she has no thought of trafficking, mercenary love; such love demands no music to sustain it. She and Orsino, in *Twelfth Night*, were fellow-traders in love. With them, Love was the sole thought, the business

* Act II, sc. v, line 1.

of their lives, as it is with all true lovers. Was it not Cleopatra's 'infinite variety' that enthralled and held Anthony's heart? His love for her was not of the senses; for, be it remembered, Cleopatra was not beautiful; she had no physical allurements; but she could laugh Anthony out of patience and then laugh him into patience, and dress him up in women's clothes and laugh consumedly at him. And he never knew at what instant her mood would change from imperial scorn to humble, irresistible tenderness. These are some of the charms of infinite variety which are attractive to a man whose grey hairs do something mingle with the brown.

If we read it aright, the whole of the *Fifth Act* is a vindication of Cleopatra. The very first words in it from her lips reveal the change which Anthony's death had wrought:

'My desolation does begin to make
'A better life.'

And this better life reveals to her that greatness is merely relative,—that true greatness consists in rising so superior to life that life can be cast off with indifference,—

'To do that thing that ends all other deeds,
'Which shackles accidents, and bolts up change.'

From now on, to her last hour, her resolution never falters. Of course, she wishes to make the best terms for her children, and it is of importance to know how Cæsar proposes to treat her. If he is to leave her in Egypt her plans can be completed at will after his departure, but if he is to send her to Rome immediately, no time is to be lost. But before she has any interview with Cæsar, she describes to Dolabella, under the guise of a dream, the proportions and qualities of the man she worshipped as Anthony. Every word springs to her lips, hot from the heart. We see her rapt, upturned gaze, and mark the sensitive, quivering mouth as she describes the man whom she adored:

'His face was as the heavens; and therein stuck
'A sun and moon, which kept their course, and lighted
'The little O, the earth.
'His legs bestrid the ocean; his rear'd arm
'Crested the world; his voice was propertied
'As all the tuned spheres, and that to friends;
'But when he meant to quail and shake the orb,
'He was as rattling thunder. For his bounty
'There was no winter in't; an Anthony it was
'That grew the more by reaping.'

Where in this description is there a trace of 'passion or appetite' or 'sensuality'? It is cruel to ask the question. But to those who ascribe

to her love these debasing qualities it is right that the question should be brought home.

That the student may have close at hand every facility for the study of this play, there is reprinted in the *Appendix* DRYDEN'S *All for Love*, the only tragedy with the loves of Anthony and Cleopatra as its theme that deserves to stand in the neighborhood of SHAKESPEARE. None of DRYDEN'S other plays attained a popularity as great as this; for full eighty years, from 1678 to 1759, it usurped SHAKESPEARE'S tragedy on the stage; and, indeed, in these latter days came perilously and incomprehensibly near to shaking the allegiance of Sir WALTER SCOTT. It is an admirable play, and is decried only by those who have never read it as attentively as it deserves. DRYDEN'S own opinion of it, or at least of one Scene, and his aim throughout, in its composition, are contained in its *Preface*. It is followed, in the *Appendix*, by certain criticisms of it by those whose opinions are worthy of all respect. DRYDEN has been censured for bringing together Octavia and Cleopatra, and their interview has been characterised,—unworthily, it seems to me,—as a 'scolding match.' Octavia is, perhaps, a little less queenly than Cleopatra, but both are as dignified as were, probably, any high-born women whom DRYDEN had ever seen. One retort there is of Cleopatra which would hardly discredit SHAKESPEARE. In the *Third Act* Octavia enters, and coldly addresses Cleopatra:

'I need not ask if you are Cleopatra,
Your haughty carriage——
Cleopatra. Shows I am a queen.
Nor need I ask who you are.
Octavia. A Roman.
A name that makes and can unmake a queen.
Cleopatra. Your Lord, the man who serves me, is a Roman.'

It would not be easy, I think, to parallel the neatness of this stab.

It is almost incomprehensible that DRYDEN should have brought himself to depict a Cleopatra so utterly unlike the Cleopatra of him, whom, in his *Preface*, he styled *divine*. He failed, apparently completely, to understand or appreciate SHAKESPEARE'S Egyptian Queen. Had he caught but a glimpse of that Queen he could not, one would think, present a Cleopatra, who describes herself as

'a silly harmless household dove,
'Fond without art, and kind without deceit.'

There is no department within the scope of these volumes which is to me more unsatisfactory and more unremunerative than that which

deals with *Actors*. If the fame of Actors be transitory, rarely surviving the living presence, the fault lies in the lack of befitting memorials; the details of their acting are not adequately recorded. Emotional impressions we have in abundance. But these are worthless as far as transmitting any definite conception of the actor's art is concerned. Possibly, during the actor's lifetime and while still before the public, these effusions may serve as advertisements; when a man, learned and literary, acknowledges publicly, in print, that he has been thrilled, of course we all wish to experience the same emotion and flock to the theatre for that purpose. But the future fame of the actor has been no whit advanced. What definite idea is conveyed to us when we read that in such or such a part GARRICK was 'most impressive,' or that KEAN was 'superbly grand,' or that Mrs SIDDONS was 'ineffably tragic'? What we want to know are the emphasis, and the accent of words and phrases, the pauses, the gesticulation, the expression, and, in addition, what is technically known as 'stage business.' Without explicit information on such points, honest old DOWNES's descriptions are as satisfactory as the most elaborate of impressions, when he observes that 'Mr Dogget 'was very aspectabund,' or that Mr Booth was 'of form venust,' or that Mr Estcourt could 'laetificate his audience.' When GARDINER in his *Music of Nature* * gives, in musical notation, the fluctuations and emphasis of Kean's voice in certain sentences, he does more to transmit the great actor, as a living presence, to succeeding generations than folios of emotional impressions. When Lady MARTIN in her *Female Characters in Shakespeare* (the finest interpretations that have ever been written, in my humble opinion) confides to us her own feelings at every moment, when she herself was the veritable *Hermione*, or *Portia*, or *Rosalind*, she places on record, not alone the scope of her own transcendant gifts, but also an illuminating guide for all time to both actors and public.

Of all the stories that History has transmitted, none possesses, it would appear, such universal interest as a theme for dramatic tragedy as the loves of Anthony and Cleopatra. In proof of this pre-eminence it is noteworthy that in the *Dramatic Literatures* of both France and Germany, this story is the subject of the earliest tragedy. *Cleopatre Captive* by ESTIENNE JODELLE, in 1552, is chronologically the first French tragedy, and *Cleopatra* by DANIEL CASPER, in 1661, is the first German. And in each country there have been successive versions, down to Mad. DE GIRARDIN'S, in 1847, and DINGELSTEDT'S, in 1878.

* See *Merchant of Venice*, p. 380, of this edition.

In the belief that a comparison of the varied treatment of this theme would prove to others as interesting as it has proved to myself, I have given, in the *Appendix*, brief abstracts of about twenty *Versions;* not, be it understood, adaptations to the stage of SHAKESPEARE's play, but distinct treatments of the same tragic fable. I have not included those dramas which portray Cleopatra's life before she met Anthony, such as CORNEILLE's *Pompée*, CIBBER's *Cæsar in Egypt*, etc. I have made an exception, however, in favour of *The False One*, by BEAUMONT and FLETCHER. This drama is referred to so constantly in connection with Shakespeare's play, that, in an edition like the present, it could not well be passed over in silence. A glance at the following list of *Versions*, whereof abstracts are given in the *Appendix*, will show how ever present in the minds of men have been these immortal loves of Anthony and Cleopatra: JODELLE, 1552; GARNIER, 1578; CINTHIO, 1583; DANIEL, 1594; MAY, 1654; DELFINO, 1660; CASPER, 1661; SEDLEY, 1677; DRYDEN, 1678; DE LA CHAPELLE, 1683; BOISTEL, 1743; MARMONTEL, 1750; ALFIERI, 1775; BROOKE, 1778; AYRENHOFF, 1783; VON SODEN, 1793; KOTZEBUE, 1801; Le Citoyen, S. D. M. An. XI.—1803; SOUMET, 1825; Mad. DE GIRARDIN, 1847; G. CONRAD (Prince GEORGE of Prussia), 1868; and DINGELSTEDT, 1878.

These are not all. There are several others, described by Dr GEORG HERMANN MOELLER,* but I have been unable to procure them, and have deemed the foregoing assuredly sufficient.

None of these *Versions* reveals any decided influence of SHAKESPEARE; occasionally, there are similarities or parallelisms, which may be traced, however, to *Plutarch*, the source common to all. This assertion should be qualified, perhaps, in two instances where SHAKESPEARE is openly followed up to a certain point, and then there occurs a wide divergence; one is by HENRY BROOKE, the author of *The Fool of Quality*, who introduces the two children of Anthony, and Ptolemy, Cleopatra's brother; and the other is by DINGELSTEDT, who represents Cleopatra's love for Anthony as turned into fiendish hate by the whipping of 'Thyreus.'

In describing these *Versions* my aim has been to set forth the dramatist's conception of the character of Cleopatra, and I have, therefore, translated chiefly what relates to her. In Anthony's character there is little variety; his vacillation has been interpreted as weakness, and this weakness has been converted into tameness, wherein there is nothing respectable or lovable. In BOISTEL, however, we find an exception. His Anthony is aware of his own vacillation, and, to pre-

* *Auffassung der Kleopatra in der Tragoedienliteratur*, etc., Ulm. 1888,—to which I am glad to acknowledge my indebtedness in obtaining a list of the *Versions*.

clude all chance of change, openly proclaims before his army that he repudiates Octavia, and that Cleopatra is his wife and their sovereign queen.

The 'infinite variety' which lies in SHAKESPEARE'S Cleopatra seems to have invaded the conception of her character by the various dramatists. This conception ranges from a beatification, with a benignity which enfolds even Octavia, to a blood-thirsty ferocity, which, in one instance, attempts to assassinate Antony, and, in another, does actually kill Octavia. Sufficient praise is not, I think, awarded to JODELLE, whose Cleopatra is really touching in her simple misery, and in the plaintive confessions of her many sins. In one regard his *Version* is certainly noteworthy; although he was trammeled by the necessity of following Seneca, he was, nevertheless, sufficiently keen-sighted to appreciate the characteristic treatment of Seleucus by his heroine and, in defiance of all staid Senecan rule, dared to reproduce her transports of fury in the Scene with him, and to portray her attempts to wreak personal vengeance. Herein, for boldness and breadth, he transcends all his long line of successors except poor Citoyen S. D. M[ORGUES], who, after the *First Act*, follows *Plutarch* so slavishly, with one or two noteworthy exceptions, that he seems to have inserted this Scene with Seleucus by mere force of habit. When we recall the year in which JODELLE'S *Cleopatra* was written,—in the earliest infancy of the modern drama,—our admiration must be kindled afresh for a work so worthy of a French *Plëiade*.

As much cannot be said, it is to be feared, of the earliest offspring of the German tragic Muse, the prodigious bantling of DANIEL CASPER VON LOHENSTEIN, which extends to over four thousand lines of rhymed Alexandrines. CASPER'S knowledge of the Egyptian religion, with its elaborate burial rites, was, for his day, profound, and, in Cleopatra's zealous and business-like preparations for embalming the deceased Anthony, CASPER found a truly delightful field for its display. Cleopatra's minute instructions to Iras as to the extraction of the hero's brains shall not be repeated here,—it is enough that it has been printed once, and for all, in the *Appendix*. For MARMONTEL'S extremely weak and juvenile version, it is said that the celebrated Vaucanson made an automatic aspic which imitated the movements and the hissing of a living one. It was forbidden, at that time, to hiss in the theatre, and soldiers were actually placed on guard to see that the order was rigidly obeyed. When the aspic darted at Cleopatra's breast it hissed loudly. As the curtain fell, a man in the audience asked his neighbour what he thought of the play, and received in reply, 'Je suis de l'avis de l'aspic!' The *mot* spread and did much to kill the play.

In reviewing these *Versions* there rise in my memory three that possess a surpassing charm: DELFINO'S, wherein the cold-blooded, austere Octavius is converted into a warm-blooded Italian lover and the timid, repentant Cleopatra basks for a few short hours in the warmth of his love; secondly, Madame DE GIRARDIN'S, which is pervaded by an Egyptian atmosphere, and where the intellectual side of Cleopatra's character is emphasised, and where the sight of Octavia awakens in the Egyptian Queen, for the first time, a recognition of the nobleness of virtue; and, lastly, CONRAD'S, where the poetry of life and of art and of love, personified in Cleopatra, comes into collision with the harsh, granitic prose of common life, as represented in Octavius,—where poesy is crushed, and youth with its enthusiasms, represented in Dolabella, expires on her lifeless body.

Apart from the interest awakened on their own account by these *Versions*, may there not spring from reading them a delight, keener and more triumphant, in seeing how immeasurably SHAKESPEARE has surpassed them all? In other lands and in other tongues tragedy after tragedy on this theme has been written, and may still be written, but, for those whose mother-tongue is English, the tragedy of *Anthony and Cleopatra* has been written once and for all time.

H. H. F.

AUGUST, 1907.

Anthony and Cleopatra

Dramatis Perſonæ

M. Antony.
Octavius Cæſar.
Lepidus. 4

1. First given by Rowe. *Persons represented.* Cap.
2, 3, 4. Marked as *Triumvirs,* Cap.
et seq. (subs.)
4. *Lepidus.*] *Æmilius Lepidus,* Theob. et seq.

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3. **Octavius Cæsar**] L. SCHMITZ (Smith, *Dictionary*, s. v.): Augustus, the first Emperor of the Roman Empire, was born B.C. 63; his grandmother was Julia, Julius Cæsar's sister; he was, therefore, Cæsar's grandnephew. He was most carefully educated and became very early a great favourite of his granduncle who, being childless, is said to have made his will in favour of Octavius, as Augustus was then called. The name Augustus, by which he is best known, was conferred upon him later by the Senate. After the death of Cæsar, Augustus joined Antonius in prosecuting a war against Cæsar's murderers. In the course of it, the first Triumvirate was formed, consisting of Antonius, Augustus, and Lepidus, and in the proscriptions of the adherents of Brutus and Cassius which followed, Augustus was no less cruel than Antonius. After the battle of Philippi where Brutus and Cassius in despair committed suicide, and where the victory was mainly gained by Antonius, a new division of the world was made by the Triumvirs, and Augustus returned to Italy. Here Fulvia, Antonius' wife, fomented quarrels and insurrections in order to draw her husband away from Cleopatra. Augustus, however, succeeded in defeating these garboils and Fulvia's death at Sicyon accelerated a peace between him and Antonius, which was further cemented by the marriage of the latter to Octavia, the sister of Augustus. Peace seemed to be now restored everywhere, but Augustus was anxious to find some pretext whereby he could deprive Sextus Pompeius of his provinces which more or less controlled the supplies of food for Rome. This pretext was found in an accusation that Pompeius upheld piracy, and in a war which followed Augustus was victorious and Pompeius fled to Asia, and Lepidus who wanted Sicily from which Pompeius had just been driven was deprived of his army and sent to Rome where he ended his days as Pontifex Maximus. Having thus disposed of two of his rivals, Augustus felt himself strong enough to cope with the third, Antonius, whose arrogant proceedings in the East, coupled with his repudiation of Octavia, afforded ample grounds to Augustus for representing him as an enemy to Rome. War was now declared against Cleopatra, for Antonius was looked upon as merely her infatuated slave. After the battle of Actium in September, B.C. 31, and the deaths of Antonius and Cleopatra, Egypt was made a Roman province. [His subsequent career has no bearing on this play, and is, therefore, omitted.]

4. **Lepidus**] M. Æmil. Lepidus, the Triumvir, is first mentioned in the year B.C. 52, when the Senate appointed him Interrex. In the civil war between Cæsar and

Sex. Pompeius. 5

5. *Sextus Pompeius*] Om. Kemble.

Pompey, Lepidus, who was then Prætor, joined Cæsar. On the evening before the fatal 15th of March, Cæsar had supped with Lepidus who was present on the following day in the Curia of Pompey, in the Campus Martius, and saw Cæsar fall by the hands of the assassins; Lepidus stole hastily away, and repaired to his troops which he was then collecting for his province. In the turbulent times which followed, Lepidus endeavoured to remain neutral but was at last compelled again to espouse Antony's side and toward the end of the year the celebrated conference took place at Bononia between Octavius, Antony, and Lepidus, which resulted in the Triumvirate. In the proscription-lists which followed this conference, Lepidus placed the name of his own brother, Paullus, who, to be sure, had been one of the Senators who had proclaimed his brother Æmilius a public enemy for having joined Antonius; the soldiers, however, who were appointed to kill him allowed him to escape, possibly with the connivance of his brother. In B.C. 36, Octavius summoned him to Sicily to assist in a war against Sextus Pompeius. Lepidus obeyed, but tired of being treated as a subordinate, he resolved to acquire Sicily for himself, and regain his lost power. But he did not possess the confidence of his army; and Octavius found means on his arrival to seduce it from its allegiance. Detachment after detachment deserted Lepidus, who was at last forced to surrender. All his courage forsook him. He put on mourning, and threw himself before the knees of Octavius, begging for life. This was granted to him; Octavius then deprived him of his Triumvirate, his army, and his provinces, but allowed him to retain his private fortune. Still, insults and the loss of honour and rank did not shorten his life; he survived till B.C. 13. Lepidus had no decided character and was as incapable of committing great crimes as of performing noble acts. He possessed great wealth and was little scrupulous as to the means of gaining it. Neither in war, nor in peace did he show any distinguished ability. His wife was Junia, a sister of the Brutus who killed Cæsar. (Much condensed from an unsigned article in Smith's *Dictionary*.)

5. **Sextus Pompeius**] E. H. BUNBURY (Smith, *Dictionary*, s. v.): Sextus Pompeius, the younger son of the Triumvir, was born B.C. 75, since he was forty at the time of his death in B.C. 35. He did not possess any great abilities. He took arms from necessity, as he was first deprived of everything by Cæsar, and then proscribed by the Triumvirs. His success was owing more to circumstances than to his own merits; the war between the Triumvirs and the republicans, and subsequently the misunderstandings between Octavius and Antonius enabled him to obtain and keep possession of Sicily. He seems never to have aspired to supreme power. He was personally brave, but deficient in refinement, with hardly any knowledge of literature. Paterculus says that he could not speak correctly, but this is doubtless an exaggeration. In B.C. 38 he sustained a severe loss in the desertion of one of his principal legates, Menas, who surrendered to Octavius Sardinia and Corsica together with a large naval and military force. After varying fortune in his contests with Octavius, Pompeius was at last disastrously defeated by Agrippa, Octavius's legate, B.C. 36. In the following year Antonius gathered a large force by land and sea which threatened to crush Pompeius; whereupon his friends, among them his father-in-law, and his soldiers deserted him; he was obliged to surrender and was put to death, B.C. 35.

Enobarbus,
Ventidius, } *Friends and Followers of* Antony. 6

6. *Enobarbus,*] *Domitius Enobarbus,* Theob. et seq. (subs.) 7. *Ventidius*] Om. Gar. Kemble.

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6. **Domitius Enobarbus**] SMITH (*Dictionary*, s. v.): Cn. Domitius Ahenobarbus [i. e. *Red-beard*] had probably no share in the murder of Cæsar; but followed Brutus into Macedonia after Cæsar's death, and was condemned by the Lex Pedia in B.C. 43 as one of the murderers. A year or two later Ahenobarbus became reconciled to Antony which gave great offence to Octavius. When the open rupture took place between Antony and Octavius, Ahenobarbus fled from Rome to Antony, at Ephesus, where he found Cleopatra with him, and endeavoured, in vain, to obtain her removal from the army. Many of the soldiers, disgusted with the conduct of Antony, offered the command to him; but he preferred deserting the party altogether, and accordingly went over to Octavius shortly before the battle of Actium. He was not, however, present at the battle; he died a few days after joining Octavius. [WALKER (*Vers.* 186) remarks that this name 'is frequently used as if it were a trisyllable, in whatever way the anomaly is to be explained,'—a remark which reveals Walker's strength and his weakness; his strength, in that it is a proof of his extraordinary observation, and his weakness, in that it makes no allowance for the position of a word in a line, or for the liberty permissible in dramatic colloquies. In all the five examples which Walker quotes, the name occurs either in a broken line or at the end of a line,—where there is always for proper names a certain freedom in rhythm, and where in this particular case, the name can be without harshness pronounced as a quadrisyllable; and that it was intended to be so pronounced we can almost positively conclude, because when Shakespeare wished it to be a trisyllable it was so spelled, namely: 'You see we haue burnt our cheekes. Strong Enobarbe' II, vii, 144.—an instance which Walker seems to have overlooked. For those who may be interested in this question, I subjoin the places where the name occurs:—I, ii, 153; II, ii, 1; II, ii, 283; II, vii, 144; III, ii, 64; III, xiii, 1; IV, v, 10; IV, v, 23; IV, vi, 26; IV, vii, 32; IV, ix, 12 (*bis*). It may be possibly worthy of note as a proof of Shakespeare's exclusive dependence on North's translation, that in Latin the name is not Enobarbus, but *Aēnobarbus* or *Ahenobarbus*, which the Domitian clan bore in memory of the appearance, to their founder, of Castor and Pollux who bade him carry the news of a victory to Rome and confirmed his faith in their divinity by gently stroking his black beard which turned immediately to a red or bronze hue, hence *Ahenobarbus*. See Suetonius at the beginning of his *Life of Nero*, who was of this family.—ED.]

7. **Ventidius**] GEORGE LONG (Smith's *Dictionary*, s. v.): 'P. Ventidius Bassus was a native of Picenum, and having fought against the Romans, he was made prisoner by Pompeius Strabo, and appeared in his triumphal procession in chains; after this, being manumitted, he was admitted into the Senate in the course of time, and was then made Praetor in the time of Cæsar, and attained such honour as to conquer the Parthians and to enjoy a triumph for his victory.'—Dion Cass. xliii, 51. We must infer that he was quite a youth when he was captured by the Romans. When he grew up to man's estate, he got a poor living by furnishing mules and vehicles for those magistrates who went from Rome to administer a province. In this humble employment he became known to Julius Cæsar, whom he accompanied into Gaul. After Cæsar's death, Ventidius sided with Antonius in the war of Mutina, B.C. 43. In

Canidius,
Eros,
Scarus,
Decretas,
Demetrius,
} *Friends and Followers of* Antony.

8. *Canidius,*] *Canidius, Leeutenant-General to Antony*, Mal. et seq.
10. *Scarus*] Om. Gar. *Titius.* Kemble.
10. Friends...*Antony*] Antonians, Cap.
11. *Decretas*] Rowe, Pope, Warb. *Dercetas.* Theob. et cet. Om. Kemble.
12. *Demetrius*] Om. Kemble.

B.C. 39, Antonius sent Ventidius into Asia to oppose the Parthians under Labienus, whom Ventidius defeated and in the following year attacked Pacorus, king of the Parthians, whom also he defeated. Pacorus fell in battle and his head was sent round to the Syrian cities, thereby inducing them to keep quiet. In the meantime Antonius arrived, and so far from being pleased with the success of Ventidius, he showed great jealousy of him, and treated him in an unworthy manner. It is said that Antiochus had offered Ventidius a thousand talents as the price of peace, and that Antonius, who undertook the siege of Samosata, was obliged to be content with three hundred. The Senate decreed to Antonius a triumph for the victories of Ventidius; and Antonius rewarded his general by dismissing him from his employment. Yet the services of Ventidius were too great to be overlooked, and on coming to Rome, he had a triumph, B.C. 38. Nothing more is known of him.

8 **Canidius**] L. SCHMITZ (Smith's *Dict.*) : L. Canidius Crassus was with Lepidus in Gaul, in B.C. 43, when Antonius was compelled to seek refuge there and was the main instrument in bringing about the union between Lepidus and Antony. In B.C. 32, when Antonius resolved upon the war with Octavius, Canidius was commissioned to lead the army stationed in Armenia to the coast. On the outbreak of the war, many of Antonius's friends advised him to remove Cleopatra from the army, but Canidius who was bribed by the queen, opposed this plan, and she accordingly accompanied her lover to the fatal war. Shortly afterward, however, Canidius also advised Antonius to send her back to Egypt, and to fight the decisive battle on land and not on sea. This time his advice was disregarded. During the battle of Actium, Canidius who had command of Antonius's land forces, could act the part only of a spectator. After the unfortunate issue of the sea-fight, Canidius and his army still held out for seven days in the hope that Antonius would return; but in the end Canidius in despair took to flight, and followed his master to Alexandria, where he informed him of the issue of the contest and of the fate of his army. After the fall of Antonius, Canidius was put to death by the command of Octavius. He died as a coward, although in times of prosperity he had been in the habit of boasting that death had no terrors for him.

10. **Scarus**] WILLIAM RAMSAY (Smith's *Dictionary*) : M. Æmilius Scaurus was the son of M. Æmilius Scaurus and Mucia, the former wife of Pompey, the Triumvir, and consequently the half-brother of Sextus Pompeius. He accompanied the latter into Asia after the defeat of his fleet in Sicily, but betrayed him into the hands of the generals of Antonius, in B.C. 35. After the battle of Actium, he fell into the power of Octavius, and escaped death, to which he had been sentenced, only through the intercession of his mother, Mucia. [See Capell's note, IV, vii, 7.]

Philo, *Friend and Follower of* Antony. 13

Mecænas, Agrippa, } *Friends to* Cæsar. 15

13. *Philo...*] Om. Gar. Kemble. [*Attendants, five; Messengers, six; Soldiers (or Guards), nine; the same.* (i. e. Antonians), Cap.

14. *Mecænas*] *Mæcenas* Cam. Rlfe.

14. **Mecænas**] THOMAS DYER (Smith's *Dictionary*, greatly condensed): It is most probable that Mæcenas (it seems to be agreed that this spelling is right) was born between B.C. 73 and 63; his family was of high antiquity and traced its descent from an Etruscan source. All that we know of his life is to be gathered from scattered notices of him in poets and historians of Rome. Shortly after the appearance of Octavius on the political stage, we find the name of Mæcenas in frequent association with his; and there can be no doubt that he was of great use to him in assisting him to consolidate and establish the empire. In the year B.C. 40, Mæcenas took part in the negotiations with Antonius which led to the peace of Brundusium, confirmed by the marriage of Antonius with Octavia, the sister of Octavius. About two years afterward Mæcenas seems to have been employed in negotiating with Antonius, and it was probably on this occasion that Horace accompanied him to Brundusium, a journey which he has described in the *Satire*, i, 5. In B.C. 36 we find Mæcenas in Sicily with Octavius, then engaged in an expedition against Sextus Pompeius. From this time till the battle of Actium, B.C. 31, history is silent concerning him; but at that period we find him again intrusted with the administration of the civil affairs of Italy. It has indeed been maintained by many critics that Mæcenas was present at the sea-fight of Actium; but the best modern scholars who have discussed the subject have shown that this could not have been the case and that he remained in Rome during this time. [His subsequent life, familiar to us all as the munificent patron of learning and of poets, has no connection with the present play, and is, therefore, omitted.]

15. **Agrippa**] WILLIAM PLATE (Smith, *Dict. s. v.*): M. Vipsanius Agrippa was born B.C. 63, and was descended from a very obscure family. At the age of twenty he studied at Apollonia in Illyria, together with young Octavius, afterwards Augustus. After the murder of Cæsar, Agrippa advised Octavius to proceed immediately to Rome. Octavius took Agrippa with him, and in B.C. 43 gave him the delicate commission of prosecuting Cassius, one of the murderers of Cæsar At the outbreak of the Perusinian war between Octavius and L. Antonius, Agrippa commanded part of the forces of Octavius, and finally besieged L. Antonius in Perusia, and took the town. In B.C. 38, Agrippa obtained fresh success in Gaul and contributed much to securing the power of Octavius, who recalled him to command the war against Sex. Pompeius, and promoted him to the consulship. After this promotion, Agrippa was charged by Octavius with the construction of a fleet, inasmuch as Sex. Pompeius was master of the sea. This order Agrippa executed with prompt energy. The Lucrine lake was transformed into a safe harbour and there he exercised his sailors till they were able to encounter the experienced sailors of Pompey. In two naval battles he gained such victories that he broke the naval supremacy of Pompey. In B.C. 33, although he had been consul, he voluntarily accepted the ædileship, and expended immense sums of money on great public works. He restored the aqueducts, and constructed a new one, fifteen miles in length. His various splendid buildings were adorned with statues by the first artists in Rome, among these buildings was the

Dolabella,
Proculeius,
Thidias,
Gallus, } *Friends to* Cæsar.* 16

Menas,
Menecrates, } *Friends to* Pompey. 20

16. *Dolabella*] Om. Kemble.
17. *Proculeius*] Om. Kemble.
* Friends...] Cæsarians, Cap.
18. *Thidias,*] Rowe, Pope. *Thyrĕus,* Han. *Thyreus,* Theob. et seq. *Thyrsus.* Dion Cassius.
19. *Gallus*] Om. Gar.
[*Messengers, three; Soldiers, six; the same.* (i. e. Cæsarians), Cap.
20. *Menas*] Om. Kemble.
21. *Menecrates*] Om. Gar. Kemble.

Pantheon on which his name as the builder may still be read. When the war broke out between Octavius and Anthony, Agrippa was appointed commander-in-chief, and in the battle of Actium, where he commanded, the victory was mainly owing to his skill. [With this event our present interest in him ceases. He was one of the most distinguished men of the age of Augustus, and to him, as we all know, Horace addressed one of his *Odes.*]

16. **Dolabella**] P. Cornelius Dolabella was the son of a profligate father of the same name and of his first wife, Fabia. (The father's second wife was Tullia, Cicero's daughter.) Very little is known of him beyond what is given in Plutarch's *Life of Antonius.*

17. **Proculeius**] Concerning the life of Proculeius there is little to add to that which Plutarch (who calls him *Procleius*) has given in his *Life of Antony.* SMITH (*Dictionary*) says that 'the great intimacy of Proculeius with Augustus is attested by many writers. Dion Cassius speaks of him and Mæcenas as the principal friends of the emperor. Proculeius put an end to his own life by taking gypsum, when suffering from a disease of the stomach.'

20. **Menas**] EDWARD ELDER (Smith's *Dictionary, s. v.*—much condensed): Menas, a freedman of Pompey the Great and of Sextus Pompeius, seems to have been of a thoroughly mercenary character, and, in looking after the main chance, assumed and threw off allegiance with as much indifference 'as a huntsman, his pack.' In B.C. 39, when Antony and Octavius were feasting on board a ship of Pompeius, Menas made to the latter the treacherous proposal given in II, vii, 70–98. When Pompeius refused to become an accomplice to the treachery, Shakespeare represents Menas as saying aside 'I'll never follow thy pall'd fortunes more,' which was true only for a while. When not long after Pompey sent for Menas, the latter put all the messengers to death, and agreed to surrender the island of Sardinia with all its garrisons to Octavius, who treated him with great distinction and placed him in command of his ships. Just before a re-commencement of hostilities between Pompey and Octavius, Menas again played the deserter and went back to his old master. In the operations which followed, Menas gained some advantages; but in obedience to what he believed to be his interest, he again deserted to Octavius, who received him gladly, but very naturally regarded him with distrust. In B.C. 35 Menas was slain at the siege of Siscia.

21. **Menecrates**] EDWARD ELDER (Smith's *Dictionary, s. v.*): Menecrates, a

Varrius, *Friend to* Pompey. 22

Alexas,
Mardian,
Diomedes,
Seleucus, } *Servants to* Cleopatra. 25

Silius, *an Officer in* Ventidius's *Army.*
Taurus, *Lieutenant-General to* Cæsar.
Euphronius.
A soothsayer. 30
Clown.

Cleopatra, *Queen of* Ægypt. 32

22. *Varrius*] Om. Gar.
24. *Mardian*] *Mardian, an Eunuch.* Cap. Om. Kemble.
25. *Diomedes*] Om. Kemble.
26. *Seleucus*] Added by Han. et seq. (subs.)
27. *Silius*] Added by Theob. et seq. Om. Gar.
28. *Taurus*] Added by Theob. et seq. Om. Gar.
29. *Euphronius*] Added to Friends of Antony, Cap. An Ambassador from Antony to Cæsar. Mal. et seq. Om. Gar.

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freedman of Sextus Pompeius, was sent by him as commander of a large squadron of ships, in B.C. 38, to act against Octavius's admiral and Menas, the renegade. The fleets came to an engagement off Cumae, and Menecrates had the advantage over the enemy in manœuvring; but burning with hatred against Menas, he attacked and grappled with the ship in which Menas sailed, and though disabled by a severe wound, continued to encourage his men until he saw that the enemy was on the point of capturing his vessel; he then threw himself overboard and perished.

22. **Varrius**] WALKER (*Crit.* ii, 323) suggests that this is perhaps L. *Varius* Cotyla, an officer and companion of Antony's, and that Shakespeare found him in North's *Plutarch* (p. 919, eds. 1603 and 1612) and perhaps by a slip of memory took him for a friend of Pompey's. 'The possibility,' Walker adds, 'is, however, so slight, that it is only just worth mentioning.'

28. **Taurus**] W. SMITH (*Dict. s. v.*): Statilius Taurus was one of the most distinguished of Octavius's generals. At the battle of Actium, in B.C. 31, Taurus commanded the land-force of Octavius, which was drawn up on the shore.

32. **Cleopatra**] W. SMITH (*Dict. s. v.*): Cleopatra, the third child and eldest surviving daughter of Ptolemy Auletes, [the *Fluteplayer*,] was born towards the end of B.C. 69, and was consequently seventeen at the death of her father, who in his will appointed her heir of his kingdom in conjunction with her younger brother, Ptolemy, whom she was to marry. The personal charms, for which she was so famed, shewed themselves in early youth, as we are told by Appian that she made an impression on the heart of Antony in her fifteenth year, when he was at Alexandria with Gabinius. Her joint reign did not last long, as Ptolemy, or rather Pothinus and Achillas, his chief advisers, expelled her from the throne, about B.C. 49. In the following year Cæsar arrived in Egypt in pursuit of Pompey, and took upon himself to arrange matters between Cleopatra and her brother. According to Plutarch, she made her entry

[32. Cleopatra]

into Cæsar's apartment in a bale of cloth, which was brought by Apollodorus, her attendant, as a present to Cæsar. However this may be, her plan fully succeeded, and we find her replaced on the throne, much to the indignation of her brother and the Egyptians, who involved Cæsar in a war in which he ran great personal risk, but which ended in his favour. In the course of it, young Ptolemy was killed, probably drowned in the Nile, and Cleopatra obtained the undivided rule. She was, however, associated by Cæsar with another brother of the same name, and still quite a child, with a view to conciliate the Egyptians, with whom she appears to have been very unpopular, and she was also nominally married to him. While Cæsar was in Egypt, Cleopatra lived openly with him, and would have detained him there longer, but for the war with Pharnaces, which tore him from her arms. She however joined him in Rome, in company with her nominal husband, and there continued the same open intercourse with him, living in apartments in his house, much to the offense of the Romans. She was loaded with honours and presents by Cæsar, and seems to have stayed at Rome till his death, B.C. 44. She had a son by him named Cæsarion, who was afterwards put to death by Octavius. After the death of Cæsar, she fled to Egypt, and in the troubles which ensued she took the side of the Triumvirate, and assisted Dolabella both by sea and land, resisting the threats of Cassius, who was preparing to attack her when he was called away by the entreaties of Brutus. She also sailed in person with a considerable fleet to assist Antony after the defeat of Dolabella, but was prevented from joining him by a storm and the bad state of her health. She had however done sufficient to prove her attachment to Cæsar's memory (which seems to have been sincere), and also to furnish her with arguments to use to Antony, who in the end of the year 41 came into Asia Minor, and there summoned Cleopatra to attend, on the charge of having failed to co-operate with the Triumvirate against Cæsar's murderers. She was now in her twenty-eighth year, and in the perfection of matured beauty, which in conjunction with her talents and eloquence, and perhaps the early impression which we have mentioned, completely won the heart of Antony. The first use Cleopatra made of her influence was to procure the death of her younger sister, Arsinoë, who had once set up a claim to the kingdom. Her brother, Ptolemy, she seems to have made away with before, by poison. Her connexion with Antony was interrupted for a short time by his marriage with Octavia, but was renewed on his return from Italy, and again on his return from his Parthian expedition, when she went to meet him in Syria with money and provisions for his army. According to Josephus, Cleopatra during Antony's expedition went into Judæa, part of which Antony had assigned to her and Herod had necessarily ceded, and there attempted to win Herod by her charms, probably with a view to his ruin, but failed, and was in danger of being put to death by him. The report, however, of Octavia's having left Rome to join Antony, made Cleopatra tremble for her influence, and she therefore exerted all her powers of pleasing to endeavour to retain it. From this time Antony appears quite infatuated by his attachment, and willing to humour every caprice of Cleopatra. We find her assuming the title of Isis, and giving audience in that dress to ambassadors, that of Osiris being adopted by Antony, and their children called by the title of the Sun and the Moon, and declared heirs of unbounded territories. One can hardly wonder that Octavius should represent Antony to the Romans as 'bewitched by that accursed Egyptian'; and he was not slow in availing himself of the disgust, which Antony's conduct occasioned, to make a determined effort to crush him. War, however, was declared against Cleopatra, and not against Antony, as a less invidious

Octavia, *Sister to* Cæſar, *and Wife to* Antony. 33

way. Cleopatra, indeed, persuaded Antony to retreat to Egypt, but the attack of Octavius frustrated this intention, and the famous battle took place (B.C. 31), in the midst of which, when fortune was wavering between the two parties, Cleopatra gave a signal of retreat to her fleet, and herself led the way. Cleopatra died B.C. 30, in the thirty-ninth year of her age, and with her ended the dynasty of the Ptolemies in Egypt. She had three children by Antony: Alexander and Cleopatra, who were twins, and Ptolemy Philadelphus.

33. **Octavia**] W. SMITH (*Dict. s. v.*): Octavia, the younger daughter of C. Octavius, by his second wife, Atia, and own sister* of the emperor, Augustus, was married first to C. Marcellus, Consul B.C. 50, and subsequently to the Triumvir, M. Antonius. She lost her husband towards the latter end of B.C. 41; and as Fulvia, the wife of Antony, died about the same time, Octavius and Antony, who had lately been at variance, cemented their reconciliation by the marriage of Octavia to Antony. This marriage caused the greatest joy among all classes, and especially in the army, and was regarded as a harbinger of a lasting peace. Octavius was warmly attached to his sister, and she possessed all the charms, accomplishments and virtues likely to fascinate the affections and secure a lasting influence over the mind of a husband. Her beauty was universally allowed to be superior to that of Cleopatra, and her virtue was such as to excite even admiration in an age of growing licentiousness and corruption. Nor at first did this union disappoint public expectation. By the side of Octavia, Antony for a time forgot Cleopatra, and the misunderstandings and jealousies which had again arisen between her brother and husband, and which threatened an open rupture in the year 36, were removed by her influence and intervention. But Antony had by this time become tired of his wife; and longed to rejoin Cleopatra. The war with the Parthians summoned him to the East. Octavia accompanied him from Italy as far as Corcyra, but upon arriving at that island he sent her back to her brother, under the pretext of not exposing her to the perils and hardships of the war. On arriving in Asia, Antony soon forgot, in the society of Cleopatra, both his wife and the Parthians. Octavia, however, resolved to make an effort to regain her husband. In the following year, B.C. 35, she set out from Italy with reinforcements of men and money to assist Antony in his war against Artavasdes, king of Armenia; but Antony resolved not to meet her and sent her a message, when she had arrived as far as Athens, requesting her to return home. Octavia obeyed; she was great-minded enough to send him the money and troops, and he mean enough to accept them. On her return to Rome, Octavius ordered her to leave her husband's house and come and reside with him, but she refused to do so, and would not appear as one of the causes of the war; she remained in her husband's abode, where she educated Antony's younger son, by Fulvia, with her own children. But this noble conduct had no effect upon the hardened heart of Antony, who had become the complete slave of Cleopatra; and when the war broke out in B.C. 32, he sent his faithful wife a bill of divorce. After the death of Antony she still remained true to the interests of his children, notwithstanding the wrongs she had received from their father. For Julius, the younger son of Antony, by Fulvia, she obtained the special favour of Augustus, and she even brought up with maternal care his children by Cleopatra. She died in B.C. 11.

* At II, ii, 139, Shakespeare follows Plutarch, who speaks of Octavia as Cæsar's half-sister.—ED.

Charmian, } *Ladies attending on* Cleopatra.
Iras, }

Ambaſſadors from Antony *to* Cæſar, *Captains, Soldiers, Meſſengers, and other Attendants.*

The SCENE *lyes in ſeveral Parts of the* Roman *Empire.*

34, 35. **Charmian, Iras**] And *Cæsar* sayed furthermore, that *Antonius* was not Maister of himselfe, but that *Cleopatra* had brought him beside himselfe, by her charmes and amarous poysons: and that they that shoulde make warre with them, should be *Mardian* the Eunuch, *Photinus*, and *Iras*, a woman of *Cleopatraes* bedchamber, that frizeled her haire, and dressed her head, and *Charmion*, the which were those that ruled all the affaires of *Antonius* Empire.—PLUTARCH. See *Appendix*.

[In the foregoing brief accounts, no attempt is made to show where Shakespeare has deserted history.

COLLIER: 'The Tragedie of Anthonie and Cleopatra' occupies twenty-nine pages of the Folio of 1623; viz., from p. 340 to p. 368 inclusive, in the division of 'Tragedies.' Although at the beginning it has *Actus Primus*, *Scæna Prima*, it is not divided into acts and scenes, nor is the defect cured in any of the subsequent folio impressions of 1632, 1664, and 1685. They are all without any list of characters. —ED.]

THE TRAGEDIE OF
Anthonie, and Cleopatra.

Actus Primus. Scæna Prima.

Enter Demetrius and Philo:

Philo. 5

NAy, but this dotage of our Generals
Ore-flowes the meaſure : thoſe his goodly eyes
That o're the Files and Muſters of the Warre, 8

1. *Tragedie*] *Tragedy* Ff.
2. *Anthonie,*] *Anthony,* F_2. *Anthony* F_3F_4. *Antony* Rowe et seq.
3. Scæna] Scena F_3F_4.
[Alexandria in Egypt. Rowe. The Palace at Alexandria in Egypt. Theob. Cleopatra's Palace at Alexandria. Steev.
4. Enter...] Enter Thyreus and Dollabella; sent from Cæsar. Gar.
5. Philo.] Thy. Gar.
6–22. Marked as mnemonic, Warb.
6. *Generals*] *Generall* F_2. *General* F_3F_4, Rowe,+. *General's* Cap. et seq.
7. *Ore...eyes*] Two lines, F_4.

1. COLERIDGE (p. 315): Shakespeare can be complimented only by comparison with himself: all other eulogies are either heterogeneous, as when they are in reference to Spenser or Milton ; or they are flat truisms, as when he is gravely preferred to Corneille, Racine, or even his own immediate successors, Beaumont and Fletcher, Massinger and the rest. The highest praise, or rather form of praise, of this play, which I can offer in my own mind, is the doubt which the perusal always occasions in me, whether the 'Antony and Cleopatra' is not, in all exhibitions of a giant power in its strength and vigour of maturity, a formidable rival of 'Macbeth,' 'Lear,' 'Hamlet,' and 'Othello.' *Feliciter audax* is the motto for its style comparatively with that of Shakespeare's other works, even as it is the general motto of all his works compared with those of other poets. Be it remembered, too, that this happy valiancy of style is but the representative and result of all the material excellencies so expressed. This play should be perused in mental contrast with 'Romeo and Juliet;'—as the love of passion and appetite opposed to the love of affection and instinct. But the art displayed in the character of Cleopatra is profound; in this, especially, that the sense of criminality in her passion is lessened by our insight into its depth and energy, at the very moment that we cannot but perceive that the passion itself springs out of the habitual craving of a licentious nature, and that it is supported and reinforced by voluntary stimulus and sought-for associations, instead of blossoming out of spontaneous emotion. Of all Shakespeare's historical plays, 'Antony and

[1. The Tragedie, etc.]

Cleopatra' is by far the most wonderful. There is not one in which he has followed history so minutely, and yet there are few in which he impresses the notion of angelic strength so much;—perhaps none in which he impresses it more strongly. This is greatly owing to the manner in which the fiery force is sustained throughout, and to the numerous momentary flashes of nature counteracting the historic abstraction. As a wonderful specimen of the way in which Shakespeare lives up to the very end of this play, read the last part of the concluding scene. And if you would feel the judgement as well as the genius of Shakespeare in your heart's core, compare this astonishing drama with Dryden's 'All for Love.' A. W. SCHLEGEL (iii, 173): *Antony and Cleopatra* may be, in some measure, considered as a continuation of *Julius Cæsar:* the two principal characters, Antony and Augustus, are in both pieces equally sustained. *Antony and Cleopatra* is a play of great compass, its progress is less simple than in *Julius Cæsar.* The fullness and variety of the political and warlike events, which ultimately brought about the union of the threefold division of the Roman empire under one master, were perhaps too vast to be combined for a distinct survey in one dramatic picture. This it is wherein precisely lies the great difficulty of the historical drama, it must be at the same time a condensed epitome of history and a vivid expansion of it; this difficulty Shakespeare has for the most part successfully overcome. Here, however, many things, which occur in the background, are intimated only in such a way as to presuppose an intimate knowledge of history, and the comprehension of a work of art should never depend on any extrinsic information. Many persons of historical importance appear and disappear in passing; the preparatory and co-operating circumstances are not adequately massed so as not to distract our view. The principal personages emerge, nevertheless, in outline and colour most forcibly, and arrest the imagination. In Antony we observe a combination of great qualities, weaknesses, and vices; powerful ambition and magnanimous emotions; we see his degradation in luxurious enjoyment and his noble shame at his own lapses,—inspirited to follow noble resolutions which are in turn shattered by the seductions of a woman. It is Hercules in the chains of Omphale, transferred from the fabulous heroic age to authentic history, and clad in the Roman toga. The seductive arts of Cleopatra are displayed without a veil; she is also an ambiguous creature composed of royal pride, feminine vanity, luxury, inconstancy, and genuine attachment. Although the reciprocal passion of herself and Antony is morally worthless, it still excites our sympathy as an insurmountable fascination; they seem formed for each other, inasmuch as Cleopatra stands quite as much alone for her seductive charm as Antony for his splendid deeds. As they die for each other, we forgive them for having lived for each other. The open-hearted and lavish character of Antony is excellently contrasted with the heartless littleness of Octavius Cæsar, whom Shakespeare completely saw through, without allowing himself to be led astray by the fortune and fame of Augustus. HAZLITT (p. 102): Shakespeare's genius has spread over the whole play a richness like the overflowing of the Nile.

6. **Nay, but, etc.**] Shakespeare's art in beginning his plays in the midst of a dialogue is so skilful that there is a certain feeling of loss, as though we had been deprived of some pleasing conversation; and that if we had come only a minute sooner, we should have heard something entertaining. Thus *Othello* begins:—'Tush! never tell me.' 'You do not meet a man but frowns.'—*Cymbeline.* 'My lord, I'll tell you.'—*Henry V.* etc.—ED.

Haue glow'd like plated Mars:
Now bend, now turne
The Office and Deuotion of their view
Vpon a Tawny Front. His Captaines heart,
Which in the ſcuffles of great Fights hath burſt
The Buckles on his breſt, reneages all temper,

9. *like*] *like a* Jones ap. Hal.
9, 10. *Haue....turne*] One line, Rowe et seq.
9. *Mars:*] F_2, Sing. Mars, F_3F_4, Rowe et cet. *stars* Gould.
12. *Captaines*] *Captain's* Rowe.
14. *breſt,*] *breſt* F_3.
14. *reneages*] F_2F_3. *reneagues* or *reniegues* Coleridge, Knt, Hal. *reneags* Wh. *reneyes* Boswell. *reneges* F_4 et cet. *rejects* Wray ap. Cam.
temper,] *temper;* Theob.+, Cap. Varr. Ran. Mal. Steev. Varr. Knt.

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6. **Generals**] MALONE calls attention to this needless genitive, which, he says, was 'the common phraseology of Shakespeare's time.' It is not obsolete at this day, among writers who are as careless as were Shakespeare's printers. The latter ignored apostrophes in genitives. It would be rash to say they never used them, but I doubt that a single one will be found in the present play. So trivial a matter hardly needs verifying on the part of the ED.

9. **Mars**] Shakespeare seems to have been guided only by the rhythm in the use of this genitive. Elsewhere he uses *Marses* and *Mars his*.—ED.

12. **Tawny**] ROLFE: Tennyson refers to Cleopatra in *A Dream of Fair Women*, as a 'queen, with swarthy cheeks,' and some critics have supposed that he forgot she was of pure Greek blood, being the daughter of Ptolemy Auletes and a lady of Pontus; but in a letter to me he called attention to 'the polished argent of her breast' in another stanza of the same poem. He says that he described her, as Shakespeare does in I, v, 33, as 'with Phoebus amorous pinches black,' not as a half-African.

12. **Captaines**] Anthony has just been called a 'General.' I suppose that that title was here avoided lest the ear might confound it with the adjective, 'his general heart.' Moreover, although a General is higher in rank than a Captain, has not the latter a more martial sound here, implying hand to hand fighting? A General would hardly mingle in the 'scuffles of great fights.'—ED.

14. **reneages**] CRAIGIE (*N. E. D.* s. v. Renegue): An adaptation of mediæval Latin, *reneg are*, formed on *re-*RE-+*negare*, to deny. [Under † 2, where it is used intransitively or absolutely, Craigie quotes, *Lear*, II, ii, 73, 'Renegue, affirm, and turn their halcyon beaks,' etc., where the Qq read 'reneag.' See note *ad loc.* in this edition, where, as an additional proof that the g was pronounced hard a quotation from Sylvester's *Du Bartas* is given, 'All *Europe* nigh (all sorts of *Rights* reneg'd) Against the *Truth* and *Thee*, *un-holy Leagu'd*.' It is still common in this country (noted by Craigie, under 4. a) among whist-players, in the sense of *revoke*, and sometimes pronounced *renig*. It affords another instance of the survival in this country of words which are archaic in England.—ED.

14. **temper**] This may be possibly explained as another of the many instances where 'temper' means *temperament, constitution*. SCHMIDT (*Lex.* s. v.) gives it, however, a separate section, as meaning, 'wonted disposition, freedom from excess or extravagance, equanimity,' to which the only parallel that he finds is Lear's 'Keep

And is become the Bellowes and the Fan
To coole a Gypſies Luſt.

Flouriſh. Enter Anthony, Cleopatra her Ladies, the Traine, with Eunuchs fanning her.

Looke where they come:
Take but good note, and you ſhall ſee in him
(The triple Pillar of the world) transform'd

16–19. *To coole...they come:*] One line, Rowe et seq.
17, 18. After line 19, Rowe, +, Cap. Varr. Ran. Mal. Steev. Varr. Knt, Hal. After line 22, Dyce, Sta.
17. Flouriſh.] Om. Ff, Rowe, Pope. Flourish within (after *Luſt*) Dyce. Flourish without (after *come:*) Sta.
17. Anthony,] Anthony, and F_3F_4.
17, 18. her...Traine, with] her ladies in the train, Pope. with their Trains, Knt.
17. Ladies,] Ladies; Ff.
20. *in him*] *him* F_3F_4, Rowe.
21. (*The ... world*)] *The ... world*, Rowe. *The...world* Ff, Pope et cet.

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me in temper; I would not be mad.' I, v, 51. May there not be here, where fighting is the theme, a suggestion of the hardening of steel such as Othello refers to when he speaks of 'a Sword of Spain, the ice-brook's temper'?—ED.

16. **To coole**] JOHNSON: Something seems to be wanting. The *bellows* and *fan*, being commonly used for contrary purposes, were probably opposed by the author, who might perhaps have written, '*To kindle and* to cool.' M. MASON: Johnson's amendment is unnecessary. The bellows and the fan have the same effects. When applied to the fire, they increase it; but when applied to any warm substance, they cool it. MALONE: The text is undoubtedly right. The following lines in Spenser's *Faerie Queene* at once support and explain it, 'But to delay the heat, least by mischaunce It might breake out, and set the whole on fire, There added was by goodly ordinaunce, An huge great paire of bellowes, which did styre Continually, and cooling breath inspyre.'—II, Cant. ix, 267. STAUNTON (*Athen.* 12 Apr. 1873): Something appears to have been lost; but Johnson's remedy stretches out the line beyond all measure. We might better read, 'To *heat* and cool,'—citing in confirmation, 'To *glow* the delicate cheeks which they did *cool*.'—II, ii, 239.

16. **Gypsies Lust**] JOHNSON: 'Gipsy' is here used both in the original meaning for an *Ægyptian*, and in its accidental sense for a *bad woman*. IRVING'S ED.: No metaphor, as all who know anything of the gipsies know well, could be less exact than that which takes their women as a symbol of lust. They might much more correctly stand as a symbol of chastity.

17. **Flourish**] BRADLEY (*N. E. D.* s. v.): 7. *Music.* a. A fanfare (of horns, trumpets, etc.), especially to announce the approach of a person of distinction.

21. **triple Pillar**] WARBURTON: 'Triple' is here used improperly for *third* or *one of three*. One of the *Triumvirs*, one of the three masters of the world. STEEVENS: Compare, 'The earth and all the inhabitants thereof are dissolved: I bear up the pillars of it.'—*Psalm* 75, 3. ['Triple' in the sense of *third* is used again where Helena tells the king that her father gave her many receipts, 'chiefly one, which . . . He bade me store up, as a triple eye, Safer than mine own two, more dear.'—*All's Well*, II, i,

Into a Strumpets Foole. Behold and fee. 22
Cleo. If it be Loue indeed, tell me how much.
Ant. There's beggery in the loue that can be reckon'd 24

23. *much.*] *much?* F_3F_4, Rowe,+.

171. In *Notes and Queries*, I, iii, 498, A. E. BRAE contended that in both instances Shakespeare used the word as the Latins, or at least Ovid, used *triplex*, and herein lay a proof of Shakespeare's learning. But when Ovid represents (*Ibis*, 76) the Fates as spinning (only Lachesis spun) *triplici pollice*, it is to be feared that he is in the same condemnation with Shakespeare. WALKER (*Crit.* i, 62) devotes a section to instances of an 'inaccurate use of words in Shakespeare, some of them owing to his imperfect scholarship (imperfect, I say, for he was not an ignorant man even in this point), and others common to him with his contemporaries.' Some of these instances are 'eternal' for *infernal*, 'imperious' for *imperial*, 'ceremonies' for *omens*, 'temporary' for *temporal*, the present 'triple' for *third*, and again in this play 'competitor' for *colleague* (I, iv, 5; V, i, 52), 'important' for *importunate*, etc. The effect of this list is cumulative, and possibly it is therefore wisest to acknowledge at once that Shakespeare has here blundered. At the same time, might we not admit that after Shakespeare has used a word twice in an intelligible though illogical sense, the word might as well be adopted into the language for daily use? It would have a paternity which many a perfectly legitimate word might be content to own. —ED.]

22. **Strumpets Foole**] DOUCE (ii, 73): Many ancient prints conduce to show that women of this description were attended by buffoons; and there is good reason for supposing, partly from the same kind of evidence, that in their houses such characters were maintained to amuse the guests by their broad jokes and seasonable antics. [WARBURTON, in the belief that the metaphor, introduced by 'Pillar,' needed an antithesis, asserted that we should here, for 'Foole,' read *stool*, because 'women of this description' sometimes sat 'in the laps of their lovers.' Strangely enough, WALKER (*Crit.* i, 63) had 'no doubt' that Warburton was right, and believes 'that "pillar" requires it.' To Walker's editor, LETTSOM, the emendation 'appears very doubtful.' GREY (ii, 190) suggested a change, which he 'imagines would be as proper,' namely: *strumpet's tool*. It was reserved to COLERIDGE to put the question at rest at once and for ever. 'Warburton's conjecture is ingenious,' he says (p. 317), 'and would be a probable reading, if the scene opening had discovered Antony with Cleopatra on his lap. But, represented as he is walking and jesting with her, "fool" must be the word. Warburton's objection is shallow, and implies that he confounded the dramatic with the epic style. The "pillar" of a state is so common a metaphor as to have lost the image in the thing meant to be imaged.'—ED.]

23. **Cleo. If it be**, etc.] HAZLITT (p. 97): The character of Cleopatra is a masterpiece. What an extreme contrast it affords to Imogen! One would think it almost impossible for the same person to have drawn both. She is voluptuous, ostentatious, conscious, boastful of her charms, haughty, tyrannical, fickle. The luxurious pomp and gorgeous extravagance of the Egyptian queen are displayed in all their force and lustre, as well as the irregular grandeur of the soul of Mark Antony. Take only the first four lines that they speak as an example of the regal style of love-making.

24. **Ant. There's beggery**, etc.] MRS JAMESON (ii, 150): The character of

Cleo. Ile ſet a bourne how farre to be belou'd. 25
Ant. Then muſt thou needes finde out new Heauen,
new Earth. 27

Mark Antony, as delineated by Shakespeare, reminds me of the Farnese Hercules. There is an ostentatious display of power, an exaggerated grandeur, a colossal effect in the whole conception, sustained throughout in the pomp of the language, which seems, as it flows along, to resound with the clang of arms and the music of the revel. The coarseness and violence of the historic portrait are a little kept down; but every word which Antony utters is characteristic of the arrogant but magnanimous Roman, who 'with half the bulk o' the world played as he pleased,' and was himself the sport of a host of mad (and bad) passions, and the slave of a woman. [Everyone will recall Romeo's impassioned, 'They are but beggars that can count their worth' (II, vi, 32), and Claudio's, 'I were but little happy, if I could say how much' (*Much Ado*, II, i, 292). STEEVENS gives, from Theobald, without acknowledgement, a quotation from Ovid (*Meta.* xiii, 824) which is possibly parallel. It is where Polyphemus is boasting to Galatea of his wealth in flocks and herds;—'All this flock is my own; many others are roaming the valleys; Many are hid in the forest, and many are stabled in caverns. Should you ask how many there are, I should not be able to tell you. To number the tale of his flock is ever the mark of a poor man.' 'Hoc pecus omne meum est: multae quoque vallibus errant; Multas silva tegit: multae stabulantur in antris: Nec, si forte roges, possim tibi dicere, quot sint. Pauperis est numerare pecus.' Golding's translation (p. 170 *verso*), more vigorous than mine, is as follows:—'This Cattell heere is all myne owne. And many mo besyde Doo eyther in the bottoms feede, or in the woodes them hyde, And many standing at theyr stalles doo in my Caue abyde. The number of them (if a man should ask) I cannot showe. Tush beggars of theyr Cattell vse the number for too knowe.' Steevens quotes also from an Epigram, wholly apposite, where Martial (Bk. vi, No. 34) begs for kisses, and in answer to the question 'how many?' answers, 'bid me number ocean's waves, or the shells scattered on the Ægean shore, or the number of bees wandering on the Cecropian mount, or the number of voices and applauding hands when the people catch sight of Cæsar's face in the crowded theatre. I do not want as many as the clever Catullus begged from Lesbia, that is, any definite number, however vast, because 'pauca cupit, qui numerare potest.'—ED.]

25. Ile, etc.] HARTLEY COLERIDGE (ii, 183): If Antony owed to Cleopatra the loss of empire, he is indebted to her for less hateful renown than would else have clung to him. Shakespeare and Dryden make the Philippics forgotten, and the murderer of Cicero is lost in the lover of Cleopatra.

25. bourne] MURRAY (*N. E. D.*): Early modern English *borne*, apparently equivalent to Old Fr. *bodne*, *bone*, *boune*. In English in Lord Berners, and in Shakespeare (seven times), then apparently not till the 18th century; the modern use being due to Shakespeare, and in a large number of cases directly alluding to the passage in *Hamlet*. 2. A bound, a limit [as in the present line]. 3. In Shakespeare's famous passage, *Hamlet*, III, i, 79, 'Borne' (Qq), probably meant the 'frontier or pale' of a country; but has been associated contextually with the goal of a traveller's course.

26. Then must thou, etc.] JOHNSON: Thou must set the boundary of my love at a greater distance than the present visible universe affords.

Enter a Meſſenger. 28

Meſ. Newes(my good Lord)from Rome.

Ant. Grates me, the ſumme. 30

Cleo. Nay heare them *Anthony.*

Fuluia perchance is angry : Or who knowes, 32

28. Enter...] Enter an Attendant. Cap.

29. Meſ.] Att. Cap.

Rome.] *Rome*— Ktly.

30. *Grates me, the ſumme*] *Rate me, the ſumme* F_2F_3. *Rate me, the ſumm* F_4. *Rate me the ſum* Rowe. *It grates me. Tell the ſum* Pope, Theob. Han. Warb. *'T grates me:—the ſum* Cap. *'Grates me:—The ſum* Sta. *Grates me. The ſum* Johns. et cet. (subs.)

31. *them*] *it* Pope, +.

30. **Grates me, the summe**] JOHNSON: Be brief, *sum* thy business in a few words. A. E. THISELTON (p. 7) believes that here is an instance where a comma indicates merely a grammatical inversion of the sentence and that the phrase is, in fact, 'The sum grates me.' The meaning is the same, whatever the punctuation, namely, that the sum, and not the particulars, of the news is to be delivered. If there be, however, an inversion, as Mr Thiselton contends, it is used for dramatic effect, and, it seems to me, that this effect will be heightened in proportion as the punctuation is emphatic, even to the conversion, as in the majority of modern texts, of the comma into a full stop. Time should be given to Anthony at least to stamp his foot with vexation. He is too impatient to care for grammar, and any addition, such as 'It' or "T' weakens the rasping harshness of 'Grates,' which is a relief and a satisfaction to his vexed soul.—ED.

31. **them**] MALONE interprets this as referring to the 'newes,' and he may be right; as he says, 'news' may be plural. But Cleopatra, in lines 42 and 45, speaks of the 'messengers,' and, in line 62, of the 'Ambassadors.' Although only '*a*' messenger enters, it is not impossible that others were seen approaching; or, what is more likely, by exaggerating the number, Cleopatra magnifies the importance of the news, and veils her jealousy of any control over Anthony greater than her own, in stinging taunts at his subordination to a shrill-tongued woman and a beardless boy.—ED.

31. **Anthony**] This spelling is as invariable in this play as the spelling 'Antony' is in *Julius Cæsar.*

32. **Fuluia**] LEONHARD SCHMITZ (Smith's *Dict.*): Fulvia was first married to P. Clodius, by whom she had a daughter, Claudia, afterwards the wife of Cæsar Octavius. When Clodius was murdered, she married C. Scribonius Curio; and after his fall in Africa, she lived for some years as a widow, until about B.C. 44 she married M. Antony, by whom she became the mother of two sons. Up to the time of her marrying Antony, she had been a woman of most dissolute conduct, but henceforth she clung to Antony with the most passionate attachment, and her only ambition was to see her husband occupy the first place in the republic, at whatever cost that position might be purchased. When Antony was declared a public enemy, she addressed the most humble entreaties to the Senate, praying that they might alter their resolution. Her brutal conduct during the fearful proscriptions of B.C. 43 is well known; she gazed with delight upon the head of Cicero, the victim of her husband. In B.C. 40, while Antony was revelling with Cleopatra in all the luxuries of the East, Fulvia, stimulated partly by jealousy and the desire of drawing Antony

If the ſcarſe-bearded *Cæſar* haue not ſent
His powrefull Mandate to you. Do this, or this;
Take in that Kingdome, and Infranchiſe that:
Perform't, or elſe we damne thee.

Ant. How, my Loue?

Cleo. Perchance? Nay, and moſt like:
You muſt not ſtay heere longer, your diſmiſſion
Is come from *Cæſar*, therefore heare it *Anthony*.

34–36. *you...Do...thee.*] *you.* "*Do... this.*" Theob. Johns. et seq. (subs.)
38. *Perchance?*] *Perchance*, Rowe, +, Mal. Steev. Var. *Perchance,*— Coll. *Perchance!* Dyce.
38. *Nay...like:*] (*Nay, and moſt like,*) Theob. Han. Warb.
like:] *like*, Rowe.

back to Italy, and partly by her hostility towards Octavius, resolved upon raising a commotion in Italy. She induced L. Antonius, her husband's brother, to come forward as the protector of those who were oppressed and reduced to poverty by the colonies of Octavius. He took his post at Praeneste whither he was followed by Fulvia. She afterwards followed him to Perusia, and endeavoured to rouse the inhabitants of the north of Italy to assist him, while he was besieged at Perusia by Octavius. When Perusia fell into the hands of Octavius, by the treachery of L. Antonius, Fulvia was permitted to escape, and went to Brundusium, where she embarked for Greece. Her husband, who had in the meantime been informed of the war of Perusia and its result, was on his way to Italy. He met Fulvia at Athens, and censured her severely for having caused the disturbance. It is said that, from grief at his rough treatment, she was taken ill, and in this state he left her at Sicyon while he went to Brundusium. Her feelings were so deeply wounded by her husband's conduct, that she took no care of herself, and soon after died at Sicyon, B.C. 40. The news of her death came very opportunely for the Triumvirs, who now formed a reconciliation, which was cemented by Antony marrying the noble-minded Octavia.

33. scarce-bearded] Cæsar was at this time twenty-three years old.

35. Take in] REED: That is, subdue, conquer. HALLIWELL (*Select. Notes*, 7): In 1610 a tract appeared which was entitled,—'Newes out of Cleave-land, being the true relation of the *taking in* of the towne and castle of Gulicke in Germanie.' [See 'cut the Ionian Sea, And take in Troine.'—III, vii, 28. Merely the antithesis involved in 'Infranchise' would of itself supply the meaning of 'take in.'—ED.]

36. damne] COLLIER (ed. ii): The MS alters 'damne' to *doom*; and although 'damne' certainly sounds rather coarsely in the mouth of Cleopatra, and would have done so even in the time of Shakespeare, yet we make no change, recollecting that the heroine, in other places, sometimes errs on the score of delicacy, and that 'damn' is the more expressive word, which the poet, on that very account, may have preferred. Still 'damn' and *doom* would be spelt with the same letters in shorthand, and the transcriber may have misread his note.

38. Perchance?] The interrogation is to be preferred, I think. Cleopatra is questioning the propriety of her 'perchance' in line 32.—ED.

39. must] The emphatic word.

40. therefore] Even in this word, there is a taunt.—ED.

Where's *Fuluias* Proceſſe? (*Cæſars* I would ſay) both ? 41
Call in the Meſſengers : As I am Egypts Queene,
Thou bluſheſt *Anthony*, and that blood of thine
Is *Cæſars* homager : elſe ſo thy cheeke payes ſhame,
When ſhrill-tongu'd *Fuluia* ſcolds. The Meſſengers. 45
Ant. Let Rome in Tyber melt, and the wide Arch
Of the raing'd Empire fall : Heere is my ſpace,
Kingdomes are clay : Our dungie earth alike
Feeds Beaſt as Man ; the Nobleneſſe of life
Is to do thus : when ſuch a mutuall paire, 50

41. (Cæſars *I would ſay*)] Ff. *Cæsar's, I would say*, Rowe. *Cæsar's ? I'd say* Pope, Theob. Warb. *Cæsar's ? I would say* Han. *Cæsar's, I'd say*— Johns. *Cæsar's I would say ?* Cap. et cet.

42. *I am*] *I'm* Pope, +, Dyce ii, iii.

43. *blood*] *bloud* F_3F_4.

44. *cheeke payes*] *cheeks payes* F_3. *cheeks pay* F_4, Rowe, Pope, Theob. Han. Warb.

45. *Meſſengers.*] *Messengers*— Theob. Warb. Johns.

47. *raing'd*] F_2. *raign'd* F_3F_4. *rais'd* Rowe, Pope, Theob. Han. Warb. *reign'd* Blumhoff. *rang'd* Johns et seq.

ſpace] *span* Gould.

48. *dungie*] *dungy* Ff.

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41. **Processe**] The writ or judicial means by which a defendant is brought into court, to answer the charge preferred against him. So called because it *proceeds* or issues forth from the court.—Bouvier's *Law. Dict.*

47. **raing'd**] WARBURTON: Taken from the Roman custom of raising triumphal arches to perpetuate their victories.—[Hereupon Warburton cannot refrain from a stroke of smug self-praise by exclaiming, 'extremely noble!'—ED.]—JOHNSON: I am in doubt whether Shakespeare had any idea but of a fabric standing on pillars. It is not easy to guess how Dr Warburton missed this opportunity of inserting a French word, by reading *derang'd*. Which, if *deranged* were an English word, would be preferable both to *raised* and *rang'd*.—[This conjecture was not repeated in the *Var.* of 1773, where Johnson was associated as an editor with Steevens. It is, therefore, to be assumed that it was charitably withdrawn.—ED.] —CAPELL (i, 26): That is, orderly ranged; whose parts are now entire and distinct, like a number of well-built edifices.—[Capell, followed by Malone, quotes as parallel 'bury all, which yet distinctly ranges, in heaps and piles of ruins.'—*Cor.* III, i, 206. But SCHMIDT (*Lex.*) differentiates both this use in *Cor.* and also, 'whatsoever comes athwart his affection ranges evenly with mine,' in *Much Ado*, II, ii, 7, quoted by Steevens, from the use of the word in the present line,—and, I think, properly. Capell's interpretation seems to be just. Compare 'whose several ranges,' III, xiii, 7, that is, whose several ranks of war.—ED.]

48. **Kingdomes are clay: Our dungie earth**] Have we not here the same contemptuous scorn for the merely physical, animal life that lies in Hamlet's words where he speaks of being 'spacious in the possession of dirt'? See V, ii, 8.—ED.

50. **Is to do thus:**] I can recall but one solitary passage in all Shakespeare where there is the need, within the scene, of a stage-direction, namely: in Hamlet's interview with Ophelia when Polonius and the King are concealed behind the arras, —and there the lack is indeed deplorable. But elsewhere the context, together

And ſuch a twaine can doo't, in which I binde
One paine of puniſhment, the world to weete
We ſtand vp Peereleſſe.
Cleo. Excellent falſhood:
Why did he marry *Fuluia*, and not loue her?

52. *One*] *On* Ff. 54. [Aside. Johns.

with that wherewith Northcote said he mixed his colours: 'brains,' will supply an actor with the appropriate 'business.' In the present line, after 'thus,' POPE inserted the stage-direction '*embracing*,' and has been followed by every editor, I think, from that day to this. I do not forget how much more childlike than at present were the men and women of aforetime, whether in the days of the Cæsars or in the days of Elizabeth, in the outward expression of their emotion, by embracing, by kissing, or by the enviable gift, at command, of profuse and prolonged tears. But even with this in mind, is it to be considered likely that Anthony would here publicly kiss, embrace, or even touch Cleopatra? She was wrangling with him,—teasing him almost past endurance, determined to obtain from him some assurance that, whatever the message from Rome, he would not leave her; and is it in character that she should tamely submit to be 'embraced?' and then, when released from Anthony's arms, where she had lain like an unresisting dove, renew the wrangling which this 'embrace' had interrupted? All wrangling thereafter would be absolutely stingless. They were not standing side by side. Quarrels are not so conducted. They were facing each other, and, I imagine, by some such gesture as an obeisance and a sweeping wave of both hands toward her,—a not uncommon mode of illustrating 'thus,' —he showed that his whole existence with her, day by day and hour by hour, was the true nobleness of life, compared to which kingdoms are clay. In speaking above of stage-directions, I refer to situations where a key is urgently needed. There are, in the Ff and Qq, many insertions, such as '*They all start.*'—*Rich. III.* II, i, 79, etc., which are good, but not essential; experienced actors do not need to be thus instructed.—ED.

51. **And such a twaine**] STAUNTON (*Athenæum*, 12 April, 1873): Here the words, 'such a mutual pair And such a twain' are tautologous and feeble. Besides which, they fail to account for the Queen's rejoinder, 'Excellent falsehood!' I cannot but think Shakespeare wrote, 'And such a *constant* twain,' or 'such a *faithful* twain.' Some epithet implying an indefeasible affection seems imperatively called for.—[The addition of a disyllable mars the metre, but this would be venial, if the need were beyond question. Does not, however, any epithet weaken 'such?' which, in its full force, may imply *constant*, *faithful*, *loyal*, *steadfast*, and all other appropriate epithets?—ED.]

52. **to weete**] SKEAT (*N. & Qu.* VII, ii, 385): 'We do you to wit' is a perfectly well-known phrase; literally, it means we cause you to know; practically, it means we request you to take notice. Antony says, 'We bind the world to weet,' *i. e.* we compel the world to take notice. 'Weet' is a late spelling of *wit*, verb, to know.

54. **falshood**] DEIGHTON: The abstract for the concrete, as in *King John*, III, iv, 36, 'O fair affliction, peace!'; *Tempest*, V, i, 218, 'Now, blasphemy, That swear'st grace overboard.'

Ile ſeeme the Foole I am not. *Anthony* will be himſelfe. 56
Ant. But ſtirr'd by *Cleopatra.*
Now for the loue of Loue, and her ſoft houres, 58

56. *Ile*...Anthony] One line, Pope et seq.
Ile] *I* Cap.
Anthony...*himſelfe*] As Aside, Ktly.
himſelfe.] *himſelf*, F_2F_3.
57. *But*] *Buts* i. e. *But is* Anon. MS ap. Hal.
Cleopatra.] *Cleopatra*, Rowe ii, Pope. *Cleopatra:* Han. *Cleopatra*,— Cap.
58. *her*] *his* Rowe, +, Cap. Var. Ran.

56. **Ile seeme the Foole I am not**, etc.] HEYSE: The world will deem me a fool because I give myself up to one who is faithless; but I am not a fool because I know how faithless he is. Antony will be himself, if he again becomes faithless to me.

57. **But stirr'd**] UPTON (p. 261) continues this to Cleopatra: 'Antony Will be himself, but stirr'd by Cleopatra,' and marks it as *Aside*. HEATH (p. 448) thinks this emendation of Upton 'can admit of no dispute.' CAPELL (i, 26): Cleopatra checks herself for asking so idle a question as that about Fulvia, knowing as she (forsooth) did, that Antony would be Antony; and is there stopped by a reply of most exquisite delicacy,—'But, stirr'd by Cleopatra,'—who can say what he will be? for that is left to be indicated by the tone in which the words are delivered, and the action and look that accompanies them. JOHNSON: 'But,' in this passage, seems to have the old Saxon signification of *without, unless, except*. Antony, says the Queen, will recollect his thoughts. *Unless* kept, he replies, in commotion by Cleopatra. [Emphatically, this is to me 'obscurum per obscurius.'—ED.] M. MASON seems as wide of the mark as Dr Johnson. He observes that 'by "Antony will be himself," Cleopatra means to say, "that Antony will act like the joint sovereign of the world, and follow his own inclinations, without regard to the mandates of Cæsar, or the anger of Fulvia." To which he replies, "If but stirr'd by Cleopatra;" that is, "if moved to it in the slightest degree by her."' SINGER 'believes Mason's explanation to be nearly correct; Antony will be himself without regard to Cæsar or Fulvia. *Add* if *moved to it* by Cleopatra.' NARES (*s. v.* But): Antony's reply may either mean, '*but* Cleopatra will have the merit of moving him to be so;' or 'moved *only* by Cleopatra.' KNIGHT, after giving the explanations of Johnson and M. Mason, justly says, 'Surely the meaning is more obvious;' he then gives what seems to me to be the true interpretation: 'Antony accepts Cleopatra's belief of what he will be. He will be himself; but still under the influence of Cleopatra; and to show what that influence is, he continues, "Now for the love of Love," etc.' ABBOTT quotes this passage under § 128, and gives the meaning of 'but' as equivalent to '*not except* stirr'd,' '*only* if stirr'd,'—a meaning which is to me more than doubtful. The whole difficulty arises, I think, from failing to apprehend the meaning of Cleopatra's last words. 'I'll seem the fool I am not,' she says, and then adds contemptuously, 'Antony will be the fool he really is.' He parries the stab, and tries, unsuccessfully, to propitiate her by acknowledging that he will be that same fool, but stirr'd to his very soul by love for Cleopatra. Then follows the exquisite music of the next four lines, to which there came in reply only the exasperating parrot-cry, 'Hear the ambassadors!'—ED.

58. **Loue**] MALONE: That is, the queen of love. Compare 'Let Love, being

Let's not confound the time with Conference harſh;
There's not a minute of our liues ſhould ſtretch
Without ſome pleaſure now. What ſport to night?
Cleo. Heare the Ambaſſadors.
Ant. Fye wrangling Queene:
Whom euery thing becomes, to chide, to laugh,
To weepe: who euery paſſion fully ſtriues
To make it ſelfe (in Thee)faire, and admir'd.
No Meſſenger but thine, and all alone, to night

61. *pleaſure now. What*] *pleasure. Now, what* Johns.
65. *who euery*] *whoſe every* Ff, Rowe et seq.
fully] *fitly* Coll. MS.
66. (*in Thee*)] Ff. *in thee* Rowe et seq.
67. *Meſſenger but thine,*] Ff, Rowe, Pope. *Messenger, but thine;* Theob. Han. Warb. Cap. Ran. Sta. Glo. Cam. *Messenger but thine*— Johns. *Messenger; but thine.* Ktly. *Messenger; but thine* Mal. et cet.
67, 68. *to night...and note*] One line, Rowe et seq.

light, be drowned if she sink.'—*Com. of Err.* III, i, 52. [DYCE apparently agrees with Malone; he refers to the same line in the *Com. of Err.* But Capell was not of this opinion; he followed Rowe in substituting '*his* soft hours' for 'her soft hours.' I cannot believe that there lies herein the faintest reference to the queen of love or to her boy. The expression 'love of love' means, I think, the love of love in the abstract, the very soul of love; just as Hamlet, by 'heart of heart,' means the innermost shrine of his heart, 'his heart's core.' If *its* had been in common use, Shakespeare *might possibly* have said 'for the love of love and *its* soft hours,'—but then the exquisite feminine touch of the 'her' would have been lost. Tennyson uses this very phrase, with others exactly parallel, where he describes 'The Poet' as 'Dower'd with the hate of hate, the scorn of scorn, The love of love.'—ED.]

59. **confound**] MALONE: That is, *consume.* So in *Cor.* I, vi, 17, 'How couldst thou in a mile confound an hour.' [Both here and in I, iv, 31, 'confound the time' has, I think, a meaning wider than merely to *consume;* it means *to lose, to waste, to ruin.*—ED.]

61. **now**] WARBURTON: We should read *new;* a sentiment much in character of the luxurious and debauched Antony. THISELTON (p. 8) proposes the same emendation, for the reason that Plutarch represents Cleopatra as ever devising 'sundry new delights' for Antony. CAPELL (p. 28): 'Now' is here a word of great force, for the reasonableness of what is then spoken is all wrapped up in it: by 'now' is insinuated the speaker's own advanced age, and that of the lady addressed to; which, in the opinion of persons like them, makes it proper that no time be lost in the pursuing of what they call—pleasures. JOHNSON adopted an original punctuation, without comment.

65. **fully**] COLLIER (ed. ii): This may be understood as *entirely*, and *successfully* strives.

67. **No Messenger but thine, and**] That the punctuation here is important is manifest by the changes recorded in the *Text. Notes.* There can be hardly a question that the punctuation of the Folios is wrong. Cleopatra had neither received

Wee'l wander through the ſtreets, and note
The qualities of people. Come my Queene,
Laſt night you did deſire it. Speake not to vs.
Exeunt with the Traine.

Dem. Is *Cæſar* with *Anthonius* priz'd ſo ſlight?

Philo. Sir ſometimes when he is not *Anthony*,
He comes too ſhort of that great Property
Which ſtill ſhould go with *Anthony*.

Dem. I am full ſorry, that hee approues the common Lyar, who thus ſpeakes of him at Rome; but I will hope of better deeds to morrow. Reſt you happy. *Exeunt*

70. [As they are going out Enobarbus pulls Antony's robe. Kemble.

71. the] their Rowe et seq.

72–75. Om. and II, ii, 218–277 inserted. Gar.

72. *ſlight*] *light* Grey, ii, 190.

76. *I...ſorry*] *I'm sorry* Pope, Theob. Han. Warb. *I'm full sorry* Steev. Var. Knt, Sing. Ktly, Dyce ii, iii.

76–78. *that hee...happy.*] Three lines, ending *Fame ... hope ... happy.* Pope, Theob. Han. Warb. Three lines, ending *who...hope...happy!* Cap. et seq.

77. *Lyar...of him*] *liar Fame, Who speaks him thus* Pope, Theob. Han. Warb.

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nor sent a messenger. Malone's punctuation gives, I think, the true interpretation. In Anthony's complete surrender and acknowledgement that he belongs to Cleopatra, the latter's victory is gained and her wrangling ceases.—ED.

68. **Wee'l wander**, etc.] See North's Plutarch, in the *Appendix*.

72. **Cæsar with Anthonius**] ABBOTT (§ 193): 'With' is, perhaps, here used for *as regards, in relation to*, as in our modern, 'this has not much weight *with* me,' though, perhaps, 'with' may here mean *by*. At all events the passage illustrates the connexion between 'with' and 'by.' Compare, 'His taints and honours, waged equal with him.'—V, i, 39.

76. **approues**] MURRAY (*N. E. D.*): † 2. To attest (a thing) with some authority, to corroborate, to affirm. Compare, 'What damned error, but some sober brow Will bless it and approve it with a text.'—*Mer. of Ven.* III, ii, 79. MALONE: That he *proves* the common liar, fame, in his case to be a true reporter.

77, 78. **hope of better deeds**] ABBOTT (§ 177): 'Of' is sometimes used to separate an object from the direct action of a verb: (*c*) when the verb is not always or often used as a transitive verb, as 'hope' or 'like.' [As in the present instance.]

[*Scene II.*]

Enter Enobarbus, Lamprius, a Southſayer, Rannius, Lucillius, Charmian, Iras, Mardian the Eunuch, and Alexas.

Char. L. *Alexas*, ſweet *Alexas*, moſt any thing *Alexas*, almoſt moſt abſolute *Alexas*, where's the Soothſayer that you prais'd ſo to'th'Queene? Oh that I knewe this Husband, which you ſay, muſt change his Hornes with

Scene II. Pope et seq.

The Same. Another Room. Cap.

1–3. Enter...] Enter Enobarbus,Charmian, Iras, Alexas, and a soothsayer. Rowe,+. Enter Alexas, Charmian, Iras, a Soothsayer and others. Cap. et seq. (subs.)

4–8. Five lines, ending *sweet Alexas* ... *almost* ... *soothsayer* ... *say*...*garlands*. Cap.

4. *L.*] Om. Pope, Theob. Han. Warb. Cap. *Lord* Johns. et seq.

5. *almoſt*] *nay, almost* Cap.

5. *where's*] *wheres* F_2.

Soothſayer] *Southſayer* F_2.

6. *ſo to'th'*] *to th'* F_3F_4, Rowe, Pope, Han.

Oh] *Oh!* F_4.

6–8. *Oh*... *Garlands*] Two lines, ending *ſay*,... *Garlands*. Walker (*Crit.* i, 18).

7. *change*] Ff, Rowe, Pope, Johns. Var. Steev. Var. '03, '13, Knt, Sta. *charge* Theob. et cet.

change...*with*] *change for horns his* Han. *change his garlands with horns* Schmidt conj.

Scene ii] DELIUS (*Sh. Jahrbuch*, V, 267): The frivolous conversation of Cleopatra's court, expressive of the thoughtless life there, is carried on in prose. The soothsayer, in expounding the value of his prophecies, is the only one who uses blank verse. On the appearance of the impassioned Cleopatra language assumes a higher strain and blank verse is then used by the others. In the dialogue, at the conclusion of the Scene, between Antony and his trusty Enobarbus, the latter as the representative of the more elevated humour of the play, speaks in prose, in which his satirical remarks on Cleopatra and Fulvia are certainly appropriate. Antony himself barely responds to this mood and style of his friend.

1. **Lamprius, ... Rannius, Lucillius**] STEEVENS: It is not impossible, indeed, that 'Lamprius, Rannius, Lucillius,' might have been speakers in this scene as it was first written down by Shakespeare, who afterwards thought proper to omit their speeches, though at the same time he forgot to erase their names as originally announced at their collective entrance. [In *Much Ado*, there is a character, Innogen, who is set down in the Dramatis Personæ, and enumerated among those who enter at the beginning of the Second Act, and yet she speaks no word throughout the play. See *Appendix*, WYNDHAM, p. 487.—ED.]

4. **sweet Alexas**] COLLIER (ed. ii) reads '*most* sweet Alexas,' in accordance with a marginal note in his Second Folio; 'by what follows,' he says, '"most" is clearly required, and we may be sure that it had, in some way, escaped in the press.' [It cannot be denied that the addition, *most*, is an improvement; not absolutely necessary, but still an improvement. The next words 'most *anything* Alexas' seem almost to demand it. To improve Shakespeare, however, is no more justifiable than to deface him.—ED.]

7. **which you say, must change his Hornes with Garlands**] THEOBALD: We

[7. **which you say, must change his Hornes with Garlands.**] must restore, 'must *charge* his horns,' that is, must be an honourable cuckold, must have his horns hung with garlands. *Charge* and 'change' frequently usurp each other's place in our Author's old editions. [Theobald hereupon adds, with his characteristic scrupulous honesty,—an honesty Warburton knew not,—'I ought to take notice, that Mr Warburton likewise started this emendation.' In Warburton's own edition, no such scruples harassed him. He gave the emendation as wholly his own.] UPTON (p. 304) quotes this passage as an instance where Shakespeare uses 'change' in its secondary sense of *new dress and adorn*. CAPELL (i, 27, adopting *charge*): That is, dress them up 'with garlands,' set them forth gayly; a wanton thought, that suits perfectly the person it comes from, and is expressed in words equally wanton. [Theobald's] very slight change is necessary. JOHNSON: I am in doubt whether to 'change' is not merely to *dress*, or to *dress with changes of* garlands. MALONE: I think the reading, originally introduced by Theobald [*charge*], is the true one, because it affords a clear sense; whilst, on the other hand, the reading of the old copy affords none: for supposing *change with* to mean *exchange for*, what idea is conveyed by this passage? and what other sense can these words bear? The substantive *change* being formerly used to signify *variety* (as *change* of clothes, of honours, etc.) proves nothing: *change of clothes* or *linen* necessarily imports more than one; but the thing sought for is the meaning of the *verb* to 'change,' and no proof is produced to show that it signified to *dress*; or that it had any other meaning than to *exchange*. Charmian is talking of her *future* husband, who certainly could not change his horns, *at present*, for garlands, or any thing else, having not yet obtained them; nor could she mean, that when he did get them, he should 'change' or part with them, for garlands: but he might *charge* his horns, when he should marry Charmian, with garlands: for having once got them, she intended, we may suppose, that he should wear them *contentedly* for life. The same mistake happened in *Cor.* V, iii, 152, where the same correction was made by Warburton, and adopted by all subsequent editors: 'And yet to *charge* thy sulphur with a bolt.' STEEVENS: 'To change his horns *with* (i. e. for) garlands' signifies, to be a triumphant cuckold; a cuckold who will consider his state as an honourable one. We are not to look for serious argument in such a 'skipping dialogue' as that before us. KNIGHT stands loyally by the First Folio, and interprets 'change' by '*vary—give a different appearance to.*' STAUNTON follows Knight, and suggests that 'change' 'may mean to *vary* or *garnish*. *Charge* is certainly very plausible.' W. W[ILLIAMS] (*Parthenon*, 17 May, 1862): It seems to me that when Warburton offered an explanation of Shakespeare's meaning, he also well-nigh restored, unconsciously, the very words of the dramatist. He says the horns of Charmian's husband must be 'hung about' with garlands. Now *hang* was anciently spelt *hange*, and, although this orthography was dying out at the date of this tragedy, the omission or insertion of the final *e* depended pretty much on the caprice of the compositor. It can scarcely then be deemed unreasonable to conclude that the play-house copy from which this tragedy was probably printed would have shown Shakespeare's words to have been 'must *hange* his Horns with Garlands.' . . . The insertion of a superfluous initial letter was equally likely as a source of error . . . We find in the old copies of this play, ''*t*is well,' where Shakespeare must have written 'is well,' and '*s*tow me after' for '*tow* me after.' STAUNTON (*Athenæum*, 12 April, 1873): 'Change' is unquestionably a misprint for *chain*—of old spelt *chayne*. The allusion is to the sacrificial ox, whose horns were wreathed with flowers. [It is to be regretted that Staunton did not know

Garlands.

Alex. Soothſayer.

Sooth. Your will?

Char. Is this the Man? Is't you ſir that know things?

Sooth. In Natures infinite booke of Secrecie, a little I can read.

Alex. Shew him your hand.

Enob. Bring in the Banket quickly: Wine enough, *Cleopatra*'s health to drinke.

Char. Good ſir, giue me good Fortune.

Sooth. I make not, but foreſee.

Char. Pray then, foreſee me one.

Sooth. You ſhall be yet farre fairer then you are.

Char. He meanes in fleſh.

Iras. No, you ſhall paint when you are old.

Char. Wrinkles forbid.

Alex. Vex not his preſcience, be attentiue.

9. *Soothſayer.*] *Soothsayer*,— Theob. Warb. Johns. Cap.
11. *things*] *all things* Lloyd (*N. & Qu.* VII, xi, 82).
12. *In...secrecie*] One line, Theob. et seq.
14. [Enter Enobarbus. Cap. et seq.
15. *Banket*] *Banquet* F_3F_4.
16. [to some within. Cap.
17. *Good...me*] Separate line, Han.
18. *I*] *Madam, I* Han.
20–29. Om. Gar.
20. *You...yet*] Separate line, Han.
21. *fleſh*] *face* Gould.
22. *you are*] Om. Han.
24. *preſcience*] *patience* F_3F_4, Rowe.

that he was herein anticipated by Zachary Jackson; else, rather than be seen in such company, he would have withheld his hand. Inasmuch as two editors, as eminently respectable as Knight and Staunton, have decided that 'change' is intelligible, the obscurity cannot be so desperate as to demand the substitution of another word, nor is there a sufficient reason to disregard the wholesome rule that the more difficult reading is to be preferred. We must remember that the thought, whatever may be the words, is not that of Charmian, but of Alexas, who has evidently taunted the giddy girls with indulging in frivolity to its extremest limit,—even to the unparalleled limit of indifferently changing the symbols of disgrace with the chaplets of marriage. I cannot see any reason for adopting Theobald's emendation, which, moreover, seems to make the husband an active agent in loading his horns with flowers,—a task which is not generally supposed to fall to his share.—ED.]

15. **Enob. Bring in the Banket**, etc.] WILHELM KOENIG (*Sh. Jhrb.* x, 381) calls attention to the fact that no one pays any heed either to the entrance or to the command of Enobarbus, and that we hear nothing further from him for more than thirty lines,—until he says that it will be his fortune to go drunk to bed. Koenig suggests, therefore, that the entrance of Enobarbus be transposed to follow Charmian's exclamation, 'Wrinkles forbid,' line 23, and that Alexas's command, 'Vex not his prescience,' etc. is addressed to him.

Char. Huſh.
Sooth. You ſhall be more belouing, then beloued.
Char. I had rather heate my Liuer with drinking.
Alex. Nay, heare him.
Char. Good now ſome excellent Fortune: Let mee be married to three Kings in a forenoone, and Widdow them all: Let me haue a Childe at fifty, to whom *Herode* of Iewry may do Homage. Finde me to marrie me with

25. [to Iras. Cap.
27. *with.*] *with much* Han.
29. *Good now*] *Good now,* F_4.
32. *me to*] *me, to* Pope, +.

27. **my Liuer**] M. MASON: The liver was considered as the seat of desire. In answer to the Soothsayer, who tells her she shall be very loving, she says, 'she had rather heat her liver by drinking, if it was to be heated.'

29–33. **Let mee be married . . . Octauius Cæsar**] TH. ZIELINSKI (*Philologus*, p. 19): Shakespeare imagined Charmion as younger than her mistress; the age of fifty, then, would bring her to the birth of Christ. Is it clear who that child is 'to whom Herode of Iewry may do homage'? In Matthew, ii, 8, Herod himself says 'Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also.' And to whom does he say this? To the 'Holy Three Kings.' Are not these the same that are included in the list of Charmion's wishes? The fancy deserves a Mystery:—wife to the Holy Three Kings, the mother of God, and, withal, Empress of Rome. [It is by no means easy to disprove this interpretation, which at first decidedly shocks us. It is unavailing to appeal to the text of the Scriptures, where, in the Bishop's Bible of 1568,—the Version used by Shakespeare,—the Magi are termed, not Kings but 'Wise men'; these Wise men had been called 'Kings' centuries before Shakespeare was born, and as such had been familiar characters in Christmas carols throughout England, and, possibly, are so, to this day. It is also possible that any allusion whatever to 'Three Kings' would at once have suggested to Shakespeare's audience the 'three wise men.' Furthermore, the 'Three Kings' must here be considered as a unit or as a single group; Charmian was to be married to them all at once or in one forenoon. This play opens in B.C. 40 and extends to B.C. 32; if Charmian be now eighteen or twenty, she will be fifty in the year when Christ was born. The references to Herod and the verse in Matthew are a little staggering. I do not like this interpretation; it more than grates me. It imparts to Charmian's words an air of frivolous irreverence, which is to me un-Shakespearian. But there is never anything uttered at random by any of Shakespeare's characters, and the chances are many against this wish of Charmian's being spoken at haphazard and tallying at the same time so exactly with dates. Whenever an allusion is thrown out, we must catch it of ourselves; Shakespeare will not point it out to us. It is to be feared that there is many an allusion in his plays, less pointed than this, which critics have accepted and approved.—ED.]

31, 32. **Herode of Iewry**] STEEVENS: Herod paid homage to the Romans, to procure the grant of the kingdom of Judea: I believe there is an allusion here to the theatrical character of this monarch, and to a proverbial expression founded on it. Herod was always one of the personages in the Mysteries of our early stage, on which

Octauius Cæſar, and companion me with my Miſtris.
Sooth. You ſhall out-liue the Lady whom you ſerue.
Char. Oh excellent, I loue long life better then Figs.
Sooth. You haue ſeene and proued a fairer former fortune, then that which is to approach.
Char. Then belike my Children ſhall haue no names: Prythee how many Boyes and Wenches muſt I haue.
Sooth. If euery of your wiſhes had a wombe, & foretell euery wiſh, a Million.

33. *marrie me with*] *marry me, with* Han.
35. *excellent,*] *excellent!* Theob.
37. *then...approach*] Separate line, Cap. et seq.
38, 39. Prose Cap. et seq.
39–44. Om. Gar.
40, 41. *fore-tell*] F_2F_3. *fore-tel* F_4. *foretel* Rowe, Johns.Var. Rann. *foretold* Pope. *fertil* or *fertile* Theob. et cet.
&...Million] Ff, Johns. One line, Rowe et cet.

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he was constantly represented as a fierce, haughty, blustering tyrant, so that 'Herod of Jewry' became a common proverb, expressive of turbulence and rage. Thus, Hamlet says of a ranting player, that he '*out-herods* Herod.' And, in this tragedy, Alexas tells Cleopatra [III, iii, 6] that 'not even *Herod of Jewry* dare look upon her when she is angry;' i. e. not even a man as fierce as Herod. According to this explanation, the sense of the present passage will be—Charmian wishes for a son who may arrive at such power and dominion that the proudest and fiercest monarchs of the earth may be brought under his yoke. [That this is the specific, theatrical Herod to whom Charmian refers has been universally accepted, and will probably so remain, in spite of the preceding ingenious note.—ED.]

33. **Octauius Cæsar**] She could not aspire to Anthony without being a rival to her mistress. She, therefore, elects the next highest potentate.—ED.

35. **Oh excellent**] CAPELL (p. 27): It has been observed by a gentleman,—that this is 'one of those ominous speeches, in which the ancients were so superstitious,' and the observation is just; for the Poet deals largely in them. [Very doubtful.]

35. **I loue long life better than Figs**] STEEVENS *says* that this is a proverbial expression.

38. **my Children shall haue no names**] JOHNSON: If I have already had the best of my fortune, then I suppose 'I shall never name children,' that is, I am never to be married. However, tell me the truth, tell me, 'how many boys and wenches?' STEEVENS: A 'fairer fortune,' I believe, means—a more reputable one. Her answer then implies, that belike all her children will be bastards, who have no right to the name of their father's family. Thus says Launce: 'That's as much as to say, bastard virtues; that, indeed, know not their fathers, and therefore have no names.' —*Two Gent.* III, i, 321. MALONE: Compare *R. of L.* 'Thy issue blurr'd with *nameless bastardy*.'—line 522.

40. **euery**] For other examples of 'every' equivalent to *every one*, see FRANZ, § 219, c.; or ABBOTT, § 12.

40, 41. **fore-tell**] THEOBALD: The poet certainly wrote 'And *fertil* every wish.'

Char. Out Foole, I forgiue thee for a Witch.
Alex. You thinke none but your ſheets are priuie to your wiſhes.
Char. Nay come, tell *Iras* hers.
Alex. Wee'l know all our Fortunes.
Enob. Mine, and moſt of our Fortunes to night, ſhall be drunke to bed.

42. *Out*] *Out, out,* Han.
44. *your wiſhes*] Separate line, Han.
45. *come*] *come, and* Han.
48. *be*] *be to go* Rowe, +. *be*— Cap. et seq. (subs.)

[I make no question that this is Theobald's own emendation, albeit that Warburton repeated it in his edition and made no allusion whatever to him. Consequently, to Warburton has the credit pretty generally been given.] JOHNSON: The emendation of Dr Warburton is made with great acuteness; yet the original reading may, I think, stand. 'If you had as many wombs as you will have wishes, and I *should* foretel all those wishes, I should foretel a million of children.' 'And' is for *and if*, which was anciently, and is still provincially, used for *if*. [THISELTON (p. 8) says that 'and' is here illative,—a somewhat unusual function, but the topic is unusual.—ED.] MALONE will not listen to untold millions of 'wishes' unless accompanied by fertility. COLLIER (ed. ii) adopts *fruitful*, the emendation of his MS corrector, and DYCE (*Strictures*, p. 201) tells him that the *ductus literarum* is not favourable to it.

42. **for a Witch**] For an analysis of shades of meaning of this 'for,' meaning *in the quality of, in the capacity of, as*, which is far more common in Shakespeare than in modern usage, see FRANZ, § 329.

42. **Witch**] WALKER (*Crit.* ii, 88): 'Witch' in the sense of a male sorcerer, or without any specific reference to sex, frequently occurs in the old writers [whereof many examples follow. In *Wint. Tale*, Leontes calls Paulina a 'witch' and to add to it an especial roughness, calls her a 'mankind witch.' Walker concludes his article with a quotation from Minsheu's *Guide into the tongues*, 1617 (s. v. Coniuration) where the difference is set forth 'betueene Conjuration, Witchcraft, and Inchantment;'—'the *Coniurer* seemeth by praiers and inuocation of *Gods* powerfull names, to compell the *Diuell* to say or doe what he commandeth him: The *Witch* dealeth rather by a friendly and voluntarie conference or agreement betweene him or her and the *Diuell* or *Familiar*, to haue his or her turne serued in *lieu* or stead of blood, or other gift offered vnto him, especially of his or her soule: So that a *Coniurer* compacts for curiositie to know secrets, and worke maruels; and the *Witch* of meere malice to doe mischiefe: And both these differ from *Inchaunters* or *Sorcerers*, because the former two haue personall conference with the *Diuell*, and the other meddles but with *Medicines* and ceremoniall formes of words called *Charmes*, without apparition.' Walker quotes only a portion of the foregoing, but the whole of it seems interesting. J. CHURTON COLLINS (Note in *The Pinner of Wakefield*, III, ii, 703) quotes from Latimer: 'We run hither and thither to witches or sorcerers whom we call wise men.'—*Sermons preached in Lincolnshire*, V. (ed. not given). In the edition of 1572, however, this passage runs, 'we runne hither and thither to wyssardes, or sorcerers, whome we call wyse men.'—Fol. 98, *verso*.—ED.]

Iras. There's a Palme preſages Chaſtity, if nothing els.
Char. E'ne as the o're-flowing Nylus preſageth Famine.
Iras. Go you wilde Bedfellow, you cannot Soothſay.
Char. Nay, if an oyly Palme bee not a fruitfull Prognoſtication, I cannot ſcratch mine eare. Prythee tel her but a worky day Fortune.
Sooth. Your Fortunes are alike.
Iras. But how, but how, giue me particulars.
Sooth. I haue ſaid.
Iras. Am I not an inch of Fortune better then ſhe?
Char. Well, if you were but an inch of fortune better then I : where would you chooſe it.
Iras. Not in my Husbands noſe.
Char. Our worſer thoughts Heauens mend.
Alexas. Come, his Fortune, his Fortune. Oh let him

49. *if nothing els*] Separate line, Han.
50. *E'ne*] *E'en* Rowe,+, Cap. Dyce, Sta. Cam. *Even* Var. '73 et cet.
Nylus] *Nile* Han.
55. *worky day*] F_2. *workyday* F_3. *Workyday* F_4, Rowe,+. *worky-day* Cap. et seq. (subs.)
57. *how,giue*] *how—give* Rowe, Pope. *how?—give* Theob. et seq. (subs.)
64. Alexas.] Ff, Rowe, Pope i. Om. and continuing to Char. Pope ii. Continuing to Char. Theob. et seq.

49–51. **There's . . . Soothsay**] WALKER (*Crit.* i, 18) reads 'There is' and divides the lines thus :—'chastity,' 'Nilus'—'bedfellow.' 'Nilus,' he observes, 'surely indicates verse.' But why does he begin and end with these two or three lines?—an oasis of verse in a desert of prose. Is it to be imagined that Shakespeare would have contemplated with pleasure such patchwork? Especially, since, in order to be appreciated, it must be seen on the printed page, a pleasure, which, in this play, Shakespeare probably never enjoyed. And in the meantime what becomes of Delius's fine-spun theory in regard to prose and verse? Every line of this portion of the scene must be stark prose, or for poor Delius, 'nought's had, all's spent.' We have read our Shakespeare to little advantage unless we have acquired from him a liberality as free as the air, that chartered libertine, and these theories (the very word becomes repulsive!) are sent to put that liberality to the test.—ED.

53. **oyly Palme**] There is a parallel thought in *Oth.* III, iv, 36–38.

54. **I . . . scratch mine eare**] F. BRADNACK (*Medical Record*, N. Y., 1 Feb., 1879, p. 116) in an amusing list of proofs, drawn from the plays, that Shakespeare was at home in matters of physic, quotes the present phrase as evidence that he was familiar with 'Brachial Paralysis.'

64. **Alexas. Come**, etc.] This sophistication of the compositor, after having been adopted in the Folios, by Rowe, and Pope, THEOBALD was the first to detect and expose in his *Shakespeare Restored*, whereof the full title reads :—*or, A* SPECIMEN *of the Many* ERRORS, *as well Committed, as Unamended, by Mr.* POPE *in his late Edition of this Poet. Designed Not only to correct the said Edition, but to restore*

mary a woman that cannot go, ſweet *Iſis*, I beſeech thee, and let her dye too, and giue him a worſe, and let worſe follow worſe, till the worſt of all follow him laughing to his graue, fifty-fold a Cuckold. Good *Iſis* heare me this Prayer, though thou denie me a matter of more waight: good *Iſis* I beſeech thee.

Iras. Amen,deere Goddeſſe, heare that prayer of the people. For, as it is a heart-breaking to ſee a handſome man looſe-Wiu'd, ſo it is a deadly ſorrow, to beholde a foule Knaue vncuckolded: Therefore deere *Iſis* keep *decorum*, and Fortune him accordingly.

67. *worſe*] *worst* Warb. (Corrected *N. & Qu.* VIII, iii, 262.)
71. Iras.] Char. Ff, Rowe.
Amen,] *Amen.* Cap.
71. *the*] *thy* Daniel.
74, 75. decorum] Ff, Rowe,+. *decorum* Cap. et seq.

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the True Reading of Shakespeare in all the Editions ever yet publish'd. The volume which followed did not belie this unfortunate title-page; it achieved Pope's undying enmity, and, for its author, a chief place in *The Dunciad.* In reference to the present passage Theobald says (p. 157) in substance:—'The fact is evidently this: Alexas brings a fortune-teller to Iras and Charmian, and says himself, "We'll know all our fortunes." Well; the Soothsayer begins with the women; and some jokes pass upon the subject of husbands and chastity: after which, the women hoping for the satisfaction of having something to laugh at in Alexas's fortune, call him to hold out his hand, and wish heartily that he may have the prognostication of cuckoldom upon him. The whole speech, therefore, must be placed to Charmian. There needs no stronger proof of this being a true correction, than the observations which Alexas immediately subjoins on their wishes and zeal to hear him abused.' Theobald's *Shakespeare Restored* was published in 1726; two years afterward appeared Pope's *Second Edition* wherein the Editor was forced to adopt many, very many of Theobald's corrections. It looks, in the present passage, as though Pope, smarting under the judicious slashes which Theobald administered, was determined to adopt as little of Theobald's emendation as possible. He therefore omitted the name 'Alexas' altogether, and by Italics tried to make Charmian's speech apply to him, thus: '*Char.* Our worser thoughts heav'ns mend. Come, *his* fortune, *his* fortune.'—ED.

65. **that cannot go**] That is, that cannot have children. See *N. E. D.* s. v. 7.

71, 72. **prayer of the people**] THISELTON (p. 9): This seems to mean 'that universal prayer.'

74, 75. **decorum**] Both here and in V, ii, 21, the compositors give this word in Italics, as an indication that it had not yet been adopted into the language. Herein they seem to have followed the prevailing fashion. In a majority of the examples, gathered by the *N. E. D.* extending from Ascham's *Scholemaster*, in 1568, down to Shakespeare's time, the word is similarly italicised; and the *Text. Notes* above, show that the practice was kept up in all the early editions down to, and including, Johnson's.—ED.

Char. Amen.

Alex. Lo now, if it lay in their hands to make mee a Cuckold, they would make themſelues Whores, but they'ld doo't.

Enter Cleopatra.

Enob. Huſh, heere comes *Anthony.*

Char. Not he, the Queene.

Cleo. Saue you, my Lord.

Enob. No Lady.

Cleo. Was he not heere?

Char. No Madam.

Cleo. He was diſpos'd to mirth, but on the ſodaine A Romane thought hath ſtrooke him. *Enobarbus*?

Enob. Madam.

Cleo. Seeke him, and bring him hither: wher's *Alexias*?

Alex. Heere at your ſeruice. My Lord approaches.

Enter Anthony, with a Meſſenger.

Cleo. We will not looke vpon him: Go with vs. *Exeunt.*

Meſſen. *Fuluia* thy Wife, Firſt came into the Field.

76. Char.] Iras. Rowe ii.
Amen] *Amen* F_4, Rowe, Pope.
77. *now,*] *now!* Cap.
80. [Scene III. Pope, +.
Enter...] Enter...attended (After line 82) Cap. et seq.
83. *Saue you, my*] *Saw you my* Ff et seq.
87. *ſodaine*] *ſudden* F_3F_4.
88, 89. *A*...Enobarbus?] One line, Rowe et seq.
88. *Romane*] *roaming* Grey (ii, 191).
hath] *had* F_4, Rowe, Pope, Han.
ſtrooke] *ſtruck* F_3F_4. *strook* Cap.
89. Enobarbus?] *Enobarbus.* Rowe. *Enobarbus,*— Theob. Cap. Knt, Dyce. *Enobarbus!* Han. Glo.
90. *Madam.*] *Madam?* Dyce, Glo.
91. Alexias?] F_1.
92, 93. One line, Rowe et seq.
92. *Heere*] *Here, lady,* Cap. *Here, madam,* Steev.
92, 93. *ſeruice. My*] *service; see, my* Han.
94. Enter...] Enter...and Attendants. Rowe. Enter...and Titius. Kemble.
95, 96. *We...vs*] One line, Rowe et seq.
96. Exeunt.] Exeunt Cleop. Eno. Alex. Iras, Charm. Soothsayer and the rest. Cap.
97, 98. One line, Rowe et seq.

81. heere comes Anthony] A veiled sneer. Enobarbus knew well enough that it was Cleopatra.—ED.

95. We will not looke vpon him] Possibly, because he was 'disposed to mirth;' moreover, she was jealous of every thought that he gave to Rome.—ED.

Ant. Againſt my Brother *Lucius*?
Meſſen. I: but ſoone that Warre had end,
And the times ſtate
Made friends of them, ioynting their force 'gainſt *Cæſar*,
Whoſe better iſſue in the warre from Italy,
Vpon the firſt encounter draue them.
Ant. Well, what worſt.
Meſſ. The Nature of bad newes infects the Teller.
Ant. When it concernes the Foole or Coward: On.
Things that are paſt, are done, with me. 'Tis thus,
Who tels me true, though in his Tale lye death,
I heare him as he flatter'd.
Meſ. *Labienus* (this is ſtiffe-newes)
Hath with his Parthian Force
Extended Aſia: from Euphrates his conquering

99. Lucius?] Lucius. Ff.
100. *I:*] *Ay.* (separate line), Johns. Ran. Mal. Steev. Knt, Coll. Dyce, Glo.
100–102. Two lines, ending *state*... *Cæsar* Rowe, +, Ran. Mal. Steev. Knt, Coll. Dyce, Glo. Three lines, ending *soon*...*friends*...*Cæsar*. Han. Cap.
102. *ioynting*] *joining* Coll. MS ap. Cam.
force 'gainſt] *forces against* Han. Cap.
103. *iſſue*] *Isse* Rowe i (misprint).
warre from Italy,] *warre of Italy*, F_3F_4, Rowe, Pope. *war, from Italy* Han. et seq. (subs.)
105. *Well,*] Separate line, Han. Cap. Steev.
worſt.] Ff. *worse?* Han. Ran. *worst?* Rowe et cet.
109. *his*] *the* Rowe ii, +.
110. *him as*] *as if* Pope, Theob. Han. Warb.
111. *this is ſtiffe-newes*] Om. Han. Gar. Separate line, Cap.
111–115. (*this*... *whilſt*] Lines end *force* ... *Euphrates* ... *Syria* ... *Ionia* ... *whilſt* Steev. Var. Knt, Dyce, Sta. Glo. Cam. Lines end *force*...*Euphrates*... *Syria*...*whilst* Coll. Sing. Wh. Ktly.
112, 113. *Hath* ... *Aſia*] One line, Rowe, +, Cap. Var. '73, '78, Ran. Mal.
113. *Extended*] *thro' extended* Han. Cap.
113, 114. *from*...*ſhooke*] *His conqu'ring banner from Euphrates shook* Han.
113–115. *from*...*whil'ſt*] Lines end *shook* ... *Ionia* ... *Whilst* Pope, +, Cap. Ran. Mal.

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101. **the times state**] This phrase, when expressed as 'the state of the times,' is familiar enough.—ED.

103. **warre from Italy,**] This comma after 'Italy' Hanmer was the first to place properly after 'warre.'

111. **(this is stiffe-newes)**] CAPELL (i, 27): If this be meant of the style in which the Messenger couches his news,—and no other meaning presents itself,—there was never a greater truth: The words are expunged in [Hanmer's] edition; and had been so in this, had they appeared in the light which they now do; which is that of —a gloss on the other words, put by heedlessness into the manuscript, and creeping thence into print.

113. **Extended**] BRADLEY (*N. E. D.* s. v.): 11. *Law.* To take possession of

Banner ſhooke, from Syria to Lydia,
And to Ionia, whil'ſt———
Ant. *Anthony* thou would'ſt ſay.
Meſ. Oh my Lord.
Ant. Speake to me home,
Mince not the generall tongue, name
Cleopatra as ſhe is call'd in Rome :
Raile thou in *Fuluia's* phraſe, and taunt my faults
With ſuch full Licenſe, as both Truth and Malice
Haue power to vtter. Oh then we bring forth weeds,
When our quicke windes lye ſtill, and our illes told vs

114, 115. *from...Ionia,*] *And Syria, to Lydia and Ionia ;* Han.
115. *to Ionia*] *Ionia* Pope,+, Cap.
116. *ſay.*] *say*— Theob. et seq. (subs.)
117. *Oh*] *Oh, no* Ktly.
118–120. *Speake...Rome*] Two lines, ending *tongue...Rome* Rowe et seq. (subs.)
120. *ſhe is*] *she's* Rowe ii,+,Cap. Ran. Mal. Steev. Var. Knt, Dyce ii, iii.
121. *phraſe*) *praise* Gould.
my faults] *thy faults* F_3F_4.
124. *windes*] F_2. *winds* F_3F_4. *minds* Warb. Han. Ran. Mal. Var. '21, Sing. Hal. Dyce, Wh. Ktly, Glo. Cam. Coll. iii, Marshall, Dtn, Huds. Rlfe.
illes] *ill* Pope,+.

by a writ of extent; to seize upon (land, etc.) in satisfaction for a debt; to levy upon. b. *transferred sense.* To seize upon, take possession of, by force. [As in the present line.]

113. **Euphrates**] The *Text. Notes* give Keightley's division of these lines, but it is not easy to understand from them that it is in order to avoid the pronunciation 'Euphrâtes' that he reads 'Euphrates *and.*' WALKER (*Vers.* 172) shows by examples from Drayton, Spenser, Fairfax, and Sylvester that *Eúphrates*, with the accent on the first syllable, was the common Elizabethan pronunciation. [See *Appendix*, Plutarch.]

124. **our quicke windes**] WARBURTON: We should read *minds.* The *m* was accidentally turned the wrong way at the press. The sense is this: While the active principle within us lies immerged in sloth and luxury, we bring forth vices instead of virtues, weeds instead of flowers and fruits: But the laying before us our ill condition plainly and honestly is, as it were, the first culture of the mind, which gives hope of a future harvest. This he says to encourage the messenger to hide nothing from him. CAPELL (i, 27): By 'winds' are meant—friends; persons so truly such, as to remind those they love of their faults; the observation is certainly just; and the metaphor in which it is wrap'd, a physical truth; and that this is a true interpretation, is clear from what immediately follows,—'and our ills told us, Is as our earing;' i. e.—and the telling us our ills or ill actions, is a kind of culture to minds that lie waste;—still pursuing the image he had borrowed from husbandry. JOHNSON [reading 'winds']: The sense is, that man, not agitated by censure, like soil not ventilated by *quick winds*, produces more evil than good. BLACKSTONE: I suspect that *quick winds* is, or is a corruption of, some provincial word, signifying either *arable lands*, or the *instruments of husbandry* used in tilling them. STEEVENS:

[124. our quicke windes]

This conjecture is well founded. The ridges left in lands turned up by the plough, that they may sweeten during their fallow state, are still called *wind*-rows. *Quick winds*, I suppose to be the same as *teeming fallows*; for such *fallows* are always *fruitful* in *weeds*. HENLEY: When the 'quick winds lie still,' that is, *in a mild winter*, those weeds which 'the tyrannous breathings of the north' would have cut off, will continue to grow and seed, to the no small detriment of the crop to follow. M. MASON: The words *lie still*, are opposed to *earing; quick* means pregnant; and the sense of the passage is: 'When our pregnant *minds* lie idle and untilled, they bring forth weeds; but the telling us of our faults is a kind of culture to them.' The pronoun *our* before *quick*, shows that the substantive to which it refers must be something belonging to us, not merely an external object, as the *wind* is. To talk of *quick* winds lying *still*, is little better than nonsense. MALONE: Dr Johnson's explanation is certainly true of *soil*, but where did Dr Johnson find the word *soil* in this passage? He found only *winds*, and was forced to substitute *soil ventilated by winds* in the room of the word in the old copy; as Mr Steevens, in order to extract a meaning from it, supposes *winds* to mean to *fallows*, because 'the ridges left in lands turned up by the plough, are termed *wind*-rows;' though surely the obvious explication of the latter word, *rows exposed to the wind*, is the true one. Hence the rows of new-mown grass laid in heaps to dry, are also called *wind-rows*. Our *quick* minds, means, our lively, apprehensive minds. So, in *2 Hen. IV:* IV, iii, 107: 'It ascends me into *the brain;*—makes it apprehensive, *quick*, forgetive.' Again, in this play: 'The *quick* comedians,' etc. The same error is found in *King John*, V, vii, 16 where we have, in the only authentick copy: 'Death, having prey'd upon the outward parts, Leaves them invisible; and his siege is now Against the *wind*.' Again, in *Tro. and Cress.* $F_2F_3F_4$: 'Let it be call'd the *mild* and wand'ring flood.' KNIGHT [reading 'winds']: When do we 'bring forth weeds'? In a heavy and moist season, when there are no 'quick winds' to mellow the earth, to dry up the exuberant moisture, to fit it for the plough. The poet knew the old proverb of the worth of a bushel of March dust; but 'the winds of March,' rough and unpleasant as they are, he knew also produced this good. The quick winds then are the voices which bring us true reports to put an end to our inaction. When these winds lie still we bring forth weeds. But the metaphor is carried farther: the winds have rendered the soil fit for the plough; but the knowledge of our own faults,—ills,—is as the ploughing itself,—the 'earing.' COLLIER [reading 'winds']: Perhaps 'winds' ought to be spelt *wints*, which in Kent and Sussex is an agricultural term (in other parts of the country called a *bout*), meaning 'two furrows ploughed by the horses going to one end of the field and back again.' See Cooper's *Sussex Glossary*, 1836; also Holloway's *General Provincial Dictionary*, 1838. 'Our quick winds,' therefore, is to be understood as our *productive soil*. 'Earing' is ploughing; and its use shows that Anthony had agriculture in his thoughts, with reference to 'winds' or *wints*. STAUNTON [reading 'winds']: Warburton's change is, perhaps, without necessity. 'Quick winds' may mean *quickening winds*, and Johnson's explanation of the passage is possibly the true one. DEIGHTON [reading *winds*]: It is when our active minds are allowed to lie untilled by wholesome truths that they shoot up noxious growths, and the telling us of our faults is as the ploughing of the soil which roots up such growths. [To me an insuperable difficulty in accepting 'winds' is the possessive pronoun 'our.' I do not know what these winds are, which we possess and, if quiescent, suffer us to bring forth weeds. The agency of our reformation comes

Is as our earing : fare thee well awhlle.
Meſ. At your Noble pleaſure. *Exit Meſſenger.*
Enter another Meſſenger.
Ant. From *Scicion* how the newes? Speake there.
1. *Meſ.* The man from *Scicion,*
Is there ſuch an one?
2. *Meſ.* He ſtayes vpon your will.
Ant. Let him appeare:
Theſe ſtrong Egyptian Fetters I muſt breake,
Or looſe my ſelfe in dotage.

Enter another Meſſenger with a Letter.

What are you?
3. *Meſ.* *Fuluia* thy wife is dead.
Ant. Where dyed ſhe.

125. *earing*] *ear-ring* F_3. *Ear-ring are* F_4.
awhlle] F_2. *awhile* F_3. *a while* F_3F_4, Rowe, +, Cap.
126. *Noble*] *good* Words.
Exit...] Om. Rowe. Exit first Messenger. Theob.
127. Enter...] Om. Rowe, Cap.
128. Scicion] *Sicyon* Pope.
Scicion *how the*] *Sicyon, how the* Theob. Warb. Johns. Coll. ii. *Sicyon, ho, the* Dyce, Wh. Sta. Glo. *Sicyon ho! the* Coll. iii. *Scicion now the* Coll. MS.
128. *Speake*] *Speak to him* Words.
129. 1. Meſ.] Mes. Rowe. 1. A. Cap.
129, 130. *The man...an one?*] One line, Rowe et seq.
130. *an one*] *a one* Cap.
131. 2.Meſ.] Attend. Rowe. 2. A. Cap.
your] *you* F_4.
134. *looſe*] *loſe* F_4.
135. Enter...] After line 136, Rowe. After line 133, Coll.
137. 3.Meſ.] 2.Mes. Rowe.

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to us from without, and even then not by arousing these still winds, but by husbandry. Could Shakespeare, could any one, suppose that weeds were killed by the wind? more especially by a quick wind, one that is full of life? And can a wind discriminate between weeds and wheat, kill the one and foster the other? Whereas by accepting *minds* instead of 'windes,' all is intelligible: when our active minds are still, conscience sleeps and evil practices abound.—ED.]

125. **Is**] ABBOTT (§ 337): The real nominative is not the noun 'ills,' but the whole noun clause. Thus, 'The telling us of our faults is like ploughing us.'

128. **From Scicion how the newes?**] Possibly, the reason why Capell did not change this 'how' into *ho*, as he wisely converted the 'How' of line 153 (thereby anticipating Dyce), was because the sense may here be, 'how is the news from Sicyon?'—ED.

131. **vpon**] For other examples of the use of 'upon' involving the idea of *waiting on, attending to*, etc. see FRANZ § 344, a. See also II, i, 52, *post*. Steevens quotes 'Worthy Macbeth, we stay upon your leisure.'—I, iii, 148.

Mef. In *Scicion*, her length of ſickneſſe,
With what elſe more ſerious,
Importeth thee to know, this beares.
Antho. Forbeare me
There's a great Spirit gone, thus did I deſire it:
What our contempts doth often hurle from vs,
We wiſh it ours againe. The preſent pleaſure,

139–141. *In ... bears*] Lines end, *Sicyon...serious...bears.* Pope et seq.
141. *Importeth*] *Importe to* F_3. *Import to* F_4.
142. [Exit second Messenger. Theob.
143. *did I deſire*] *I desir'd* Pope, Han.
144. *contempts doth*] *comtempt doth* Sta. Glo. Rlſe, Dtn. *contempts do* Ff et cet.
145. *ours*] *our's* Coll. ii.

143. **Spirit**] WALKER (*Crit.* i, 201) includes this 'Spirit' in his list of numerous passages 'in which the disyllabic pronunciation of *spirit* renders a line positively unmetrical or inharmonious to a degree beyond what the poet's ear could possibly have tolerated.' [From childhood we have been so accustomed to regard *sprite* as the name of a goblin, that its introduction in a solemn line like the present could hardly fail to have a jarring effect, for which metrical smoothness would be hardly a sufficient compensation.—ED.]

144. **from vs**] WALKER (*Crit.* iii, 294): I suspect a word has dropt out:—'do often hurl from 's, *gone* We wish it ours again.' [Walker does not quote the preceding line; had he done so, he would have seen at once that his repetition of 'gone' renders his proposed change extremely doubtful.—ED.

145. **we wish it ours again**] THEOBALD refers to 'Virtutem incolumen odimus, Sublatam ex oculis quaerimus invidi.'—*Horace, Odes*, III, xxiv, 31. STEEVENS: Compare, 'We mone that lost, which had we did bemone.'—Sidney's *Arcadia*, ii. [p. 148, closing line of chant of Basilius; ed. 1598. Compare, for the sentiment, 209-211, *infra*.—ED.]

145. **The present pleasure**, etc.] WARBURTON: The allusion is to the sun's diurnal course; which rising in the *east*, and by *revolution lowering*, or setting in the *west*, becomes *the opposite of itself*. [ROLFE thinks that there is an allusion rather to the turning of a wheel, probably suggested by the familiar 'wheel of Fortune.'] JOHNSON: This is an obscure passage. The explanation which Dr Warburton has offered is such, that I can add nothing to it; yet, perhaps, Shakespeare, who was less learned than his commentator, meant only, that our pleasures, as they are *revolved* in the mind, turn to pain. CAPELL (i, 28): The sentiment contained in the passage that begins with these words is, in the main, no other than that contain'd in the general maxim preceding it, and in the reflections with which it is followed. TOLLET: I rather understand the passage thus: 'What we often cast from us in contempt we wish again for, and what is at present our greatest pleasure, lowers in our estimation by the revolution of time; or by a frequent return of possession becomes undesirable and disagreeable.' STEEVENS: I believe *revolution* means change of circumstances. This sense appears to remove every difficulty from the passage.—'The pleasure of to-day, by revolution of events and change of circumstances, often loses all its value to us, and becomes to-morrow a pain.' [KNIGHT and DEIGHTON adopt this interpretation of Steevens.]

By reuolution lowring, does become
The oppoſite of it ſelfe : ſhe's good being gon,
The hand could plucke her backe, that ſhou'd her on.
I muſt from this enchanting Queene breake off,
Ten thouſand harmes, more then the illes I know
My idleneſſe doth hatch.

Enter Enobarbus.

How now *Enobarbus.*

Eno. What's your pleaſure, Sir?

Anth. I muſt with haſte from hence.

Eno. Why then we kill all our Women. We ſee how

146. *lowring*] Ff, Rowe,+. *lowering* Cap. et cet.
148. *could*] *would* Gould.
149. *enchanting*] Om. Ff. *Ægyptian* Rowe, Pope.
151–153. *My*...Enobarbus] One line, Rowe et seq.
153. *How now*] *How now*, F_4, Theob. +, Sta. *Ho!* Cap. Dyce, Hal. Coll. ii, Wh. i. *How now!* Steev. Glo. Wh. ii. *Ho now!* Coll. iii.
155. *haſte*] *haſt* F_3F_4.

146. **By reuolution lowring**] COLLIER (ed. ii. Reading 'By repetition souring'): Our text has been furnished here by the MS and we cannot doubt that it is what the poet wrote. The meaning of course is, that pleasure, souring by repetition, becomes the reverse of itself. The old compositor misread 'repetition' *revolution*, and 'sowering' (as the word was then often spelt) *lowering*, and thus made almost nonsense of the whole passage. The restoration by the old annotator can hardly have been a mere guess. [We are willing, all of us, upon a compelling occasion, to listen with condescending benignity to almost any emendation of the text of Shakespeare, but—we must draw the line at *souring*,—a repulsive word, and worse than a wilderness of flies in the apothecary's ointment. In his *Third Edition* Collier returned to the received text, but remarked in a footnote that the reading of the MS 'is perhaps right.' See note on DANIEL'S *Cleopatra*, *Appendix*, p. 515.—ED.]

148. **could plucke**] HEATH: The verb *could* hath a peculiar signification in this place; it doth not denote *power* but *inclination*. The sense is, 'the hand that drove her off would now willingly pluck her back again.'

150. **harmes, more**] I doubt the propriety of this comma, which has been uniformly adopted, I believe. I think the sense is: My idleness hatches ten thousand more unknown harms than the ills I see at hand.—ED.

153. **How now**] DYCE (*Notes*, p. 150): It would be impossible, I presume, to point out, in any old writer, an instance of 'How now!' used as *the exclamation of a person summoning another into his presence*. Here the right reading is indubitably, —'*Ho*, Enobarbus!' I have already shewn [in a note on *Love's Lab. Lost*, V, ii, 45, quoted *ad loc.* in this edition—ED.] that '*ho*' was very frequently spelt '*how*:' and the probability is that in the present passage the author's manuscript had '*how*;' to which either some transcriber or the original compositor, who did not understand what was meant, added 'now' (making the line over-measure). [Dyce in his edition, printed four years after his *Notes*, acknowledged that he was unaware, when he wrote the foregoing note, that he had been therein anticipated by Capell.]

mortall an vnkindneſſe is to them, if they ſuffer our departure death's the word.

Ant. I muſt be gone.

Eno. Vnder a compelling an occaſion, let women die. It were pitty to caſt them away for nothing, though betweene them and a great cauſe, they ſhould be eſteemed nothing. *Cleopatra* catching but the leaſt noyſe of this, dies inſtantly: I haue ſeene her dye twenty times vppon farre poorer moment: I do think there is mettle in death, which commits ſome louing acte vpon her, ſhe hath ſuch a celerity in dying.

Ant. She is cunning paſt mans thought.

Eno. Alacke Sir no, her paſſions are made of nothing but the fineſt part of pure Loue. We cannot cal her winds and waters, ſighes and teares: They are greater ſtormes and Tempeſts then Almanackes can report. This cannot

160. *a compelling an*] *a compelling* Rowe et seq. *as compelling an* Anon. ap. Cam. Thiselton. *so compelling an* Nicholson ap. Cam.
167. *celerity*] *alacrity* Han.
169. *no,*] *no;* Theob.

158. **the word**] DEIGHTON: That is, the watch-word on every lip. Compare *Jul. Cæs.* V, v, 4;—'slaying is the word;' *Cor.* III, ii, 142: 'The word is "mildly."' [See also, 'you were the word of warre,' II, ii, 57.]

165. **poorer moment**] JOHNSON: For less reason; upon meaner motives.

165. **mettle**] THISELTON (p. 9): The metaphor is probably taken from the load-stone. 'Aimant' is the French word for magnet.

170, 171. **her winds and waters, sighes and teares**] MALONE: I once idly supposed that Shakespeare wrote—'We cannot call her sighs and tears, winds and waters;'—which is certainly the phraseology we should now use. . . . The passage, however, may be understood without any inversion. 'We cannot call the clamourous heavings of her breast, and the copious streams which flow from her eyes, by the ordinary name of sighs and tears; they are greater storms,' etc. [It is doubtful that Zachary Jackson, or his copesmate Andrew Becket, or Lord Chedworth, who makes a good third, ever wrote a more *trying* note than this of Malone. In supposing this sentence of Enobarbus to be inverted, Malone betrayed his misapprehension of its meaning, and I think that he made his feeble conjecture before he had read the rest of the speech. If, in speaking of Mont Blanc we should say 'we cannot call Mont Blanc a molehill' is there any phraseology of any time or of any people in which this expression would be termed an inversion? However, before he finished his comment Malone discovered his error, but he should have cancelled the first portion of his note.—ED.]

172. **Almanackes can report**] HALLIWELL quotes at length Sordido's consultation of a 'prognostication' wherein the wind and rain and blustering storms are duly foretold for each day of the month, in Jonson's *Every man out of his Humour*, I, i.

be cunning in her; if it be, ſhe makes a ſhowre of Raine as well as Ioue.

Ant. Would I had neuer ſeene her.

Eno. Oh ſir, you had then left vnſeene a wonderfull peece of worke, which not to haue beene bleſt withall, would haue diſcredited your Trauaile.

Ant. *Fuluia* is dead.

Eno. Sir.

Ant. *Fuluia* is dead.

Eno. *Fuluia?*

Ant. Dead.

Eno. Why ſir, giue the Gods a thankefull Sacrifice: when it pleaſeth their Deities to take the wife of a man from him, it ſhewes to man the Tailors of the earth: com-

175. *Would*] 'Would Theob.+, Mal. Steev. Ktly.
178. *Trauaile*] *Travel* F_3F_4.
180. *Sir.*] *Sir!* F_4, Rowe,+. *Sir?* Cap. et seq. (subs.)
182. Fuluia?] *Fulvia!* Dyce, Coll. Glo. Cam.
186. *it ſhewes*] *they shew* Han. *Tailors*] *tailor* Pope, Theob. Han.
186, 187. *comforting*] *comforting him* Rowe, Pope, Han. Warb.

177. **peece of worke**] Note the critical eye which appreciates Cleopatra as a piece of mechanism to be classed with other wonders.—ED.

186. **it shewes**, etc.] JOHNSON: I have printed this after the original, which, though harsh and obscure, I know not how to amend. I think the passage, with less alteration [than Hanmer's], for alteration is always dangerous, may stand thus—'It shows to *men* the tailors of the earth, comforting them,' etc. CAPELL (i, 28): 'It' stands for—this action of theirs: His 'tailors' are women, the artificers of other women; and in that lies the comfort he speaks of; for 'when old robes are worn out,' that is—when an old wife is carried to her grave, 'there are members' (*videlicet*, of the community) still left 'to make' newer and fresher. MALONE: When the deities are pleased to take a man's wife from him, this act of theirs makes them appear to man like the tailors of the earth: affording this comfortable reflection, that the deities have made other women to supply the place of his former wife; as the tailor, when one robe is worn out, supplies him with another. ANON. [*Var.* '21]: The meaning is this—'As the gods have been pleased to take away your wife Fulvia, so they have provided you with a new one in Cleopatra; in like manner as the tailors of the earth, when your old garments are worn out, accommodate you with new ones. HUDSON: 'Shews' them to him in the sense, probably, of sending him to them, or putting him upon using their service. The shrewd humourist means to insinuate, I take it, that a wife of long standing is something like an out-worn dress; and that a change every little while in that behalf is as pleasant as having a new suit of clothes. Was the naughty wag an advocate of free-love? Antony winces under the cutting irony of his talk. DEIGHTON detects in 'there are members' a 'probable allusion to the scriptural narrative of Eve being made out of one of

forting therein, that when olde Robes are worne out, 187
there are members to make new. If there were no more
Women but *Fuluia*, then had you indeede a cut, and the
caſe to be lamented: This greeſe is crown'd with Conſo- 190
lation, your old Smocke brings foorth a new Petticoate,
and indeed the teares liue in an Onion, that ſhould water
this ſorrow.

Ant. The buſineſſe ſhe hath broached in the State,
Cannot endure my abſence. 195

Eno. And the buſineſſe you haue broach'd heere can-
not be without you, eſpecially that of *Cleopatra*'s, which
wholly depends on your abode.

Ant. No more light Anſweres:
Let our Officers 200
Haue notice what we purpoſe. I ſhall breake
The cauſe of our Expedience to the Queene, 202

188. *members*] *numbers* Han.
190. *caſe*] *case were* Rowe, +.
191. *foorth*] *fourth* F_2. *forth* F_3F_4.
194. *broached*] *broach'd* Rowe ii, Pope. *broachèd* Dyce.
196. *broach'd*] *broached* Knt, Coll.
197. *be*] *be done* Anon. ap. Cam.
197. *you,*] *you;* Theob. et seq. Cleopatra's] *Cleopatra* Han.
198. *abode*] *aboad* F_3F_4, Rowe, Pope, Theob. Han. Warb.
199. *light*] *like* Ff, Rowe.
199, 200. One line, Rowe et seq.
201. *purpoſe*] *propoſe* F_3F_4.

Adam's ribs. ORGER (p. 96): Enobarbus, I fancy, is alluding to the Destinies or Fates with their shears and thread, and grotesquely calls them the 'Tailors of the Earth,' whose business it is to *mend* old clothes, or make new. This, I think, is further supported by words following, 'Then had you a *cut* indeed.' I would accordingly propose *menders* for 'members.'

189. **a cut**] THISELTON (p. 9): This word has here a double meaning: (1) *stroke* or *blow*; (2) *shape* or *fashion*.

192. **teares liue**] WALKER in his Article, XCI, on '*Lie* and *live* confounded' (*Crit.* ii, 209) quotes this line, and adds, 'Surely *lie*.' [Can there be detected an improvement in *lie* over 'live'? Indeed, *lie* lacks the active vitality which seems inherent in 'live.' Enobarbus seems to be unusually familiar with the effect of an onion on the lachrymal glands. He refers to it again in IV, ii, 47.—ED.]

202. **Expedience**] SCHMIDT (*Lex.*) gives to this word the two meanings of 1) *haste* and 2) *expedition, enterprise, campaign* and under each meaning gives two examples, namely, under 1): 'are making hither with all due expedience.'—*Rich. II:* II, i, 287; and 'will with all expedience charge on us.'—*Hen. V:* IV, iii, 70. Under 2): 'what our council did decree in forwarding this dear expedience.'—*1 Hen. IV:* I, i, 33; and the present line. So nice is the distinction between these two meanings that it is not easy to decide that the present instance does not come under the head of *haste*.—ED.

And get her loue to part. For not alone
The death of *Fuluia*, with more vrgent touches
Do ſtrongly ſpeake to vs : but the Letters too
Of many our contriuing Friends in Rome,
Petition vs at home. *Sextus Pompeius*

203. *loue*] *love* Ff, Rowe, Cap. Var. Ran. Mal. Steev. Var. Knt, Coll. i. *leave* Pope,+, Dyce, Hal. Wh. Coll. ii, iii (MS), Glo. Sta. Ktly, Rlfe.
205. *Do*] *Doth* Han. *Do's* Heath. *to vs*] *t'us* Pope,+.
206. *contriuing*] *continuing* Gould.

203. loue] CAPELL (i, 28): They who alter'd 'love' into *leave* had not reflected sufficiently, who the person is that they gave it to: the person is Antony; Antony coming to himself, and beginning to think rather seriously; who, in that disposition, must be suppos'd to consider his own dignity, of which the word *leave* is an evident breach; it seems indeed to have been avoided with some study; and 'love,' a less natural expression, substituted for it: the sense we must take the words in, is as follows:—and get her, whose love is so great for me, to consent to my parting. MALONE: If the old copy be right, the words must mean, I will get her love to permit and endure our separation. But the word *get* connects much more naturally with the word *leave* than with *love*. The same error has happened in *Tit. And.* and therefore I have no longer any doubt that *leave* was Shakespeare's word. In that play we find: 'He *loves* his pledges dearer than his life,' instead of—'He *leaves*.'—[III, i, 292. Dyce adopts this conclusion of Malone.] STEEVENS: The old reading may mean:—'And prevail on her love to consent to our separation.' [Thus KNIGHT substantially. The original text is not, to me, sufficiently obscure to justify a change. Capell's reason is weighty, and, in addition, it seems somewhat absurd in Anthony to send notice to his officers of his intention, and to all his subordinates of his 'quicke remoue from hence,' and then to say that he would get Cleopatra's leave to depart. 'Durior lectio preferenda est.'—ED.]

204. more vrgent touches] JOHNSON: Things that touch me more sensibly, more pressing motives.

206. our contriuing Friends] WALKER (*Crit.* i, 163): 'Contriving' here is not *managing* or *plotting*, but *sojourning; conterentes tempus*. See *Tam. Shr.* I, ii. MURRAY (*N. E. D. s. v.* Contrive, v². obs.): Apparently irregularly formed on Latin *contrivi*, pret. of *conterere* to wear away; cf. *contrite, contrition;* perhaps associated by translators with 'contrive' to invent, etc. *Transitive.* To wear down, wear away, consume, spend; to pass, employ (time). Cf. 'Please ye we may contrive this afternoon.'—*Tam. Shr.* I, ii, 276. [The context is not, I think, in Walker's favour. It was not for the sake of Anthony's company that his friends, who happened to be sojourning in Rome, petitioned him at home, but much was breeding that might endanger the sides of the world, and Anthony's presence was needed to encourage those friends, who were looking after his interests. This seems, I think, to favour the usual meaning of 'contriving.'—ED.]

206. Rome] WALKER (*Crit.* i, 163): Pronounce 'Rome,' as usual, *Room*; this removes the jingle between 'Rome' and 'home.'

207. Petition vs at home] JOHNSON: Wish us at home; call for us to reside at home.

Haue giuen the dare to *Cæſar*, and commands
The Empire of the Sea. Our ſlippery people,
Whoſe Loue is neuer link'd to the deſeruer,
Till his deſerts are paſt, begin to throw
Pompey the great, and all his Dignities
Vpon his Sonne, who high in Name and Power,
Higher then both in Blood and Life, ſtands vp
For the maine Souldier. Whoſe quality going on,
The ſides o'th'world may danger. Much is breeding,
Which like the Courſers heire, hath yet but life,
And not a Serpents poyſon. Say our pleaſure,
To ſuch whoſe places vnder vs, require
Our quicke remoue from hence.

208. *Haue*] *Hath* Ff et seq.
the dare] *thee dare* F_3F_4.
209. *ſlippery*] *slipp'ry* Rowe, +.
213. *Sonne,*] Ff, Rlfe. *son;* Rowe et cet.
215. *quality*] *quality,* Cap. et seq.
216. *o'th'*] *oth'* Ff.
217. *heire*] *hare* F_3F_4. *hair* Rowe.
218. *Say our pleaſure,*] Ff, Rowe, Pope, Theob. i, Han. Warb. *Say our pleasure* Johns. *Say, our pleasure* Var. '73. *Say, our pleasure,* Theob. ii et cet.
219. *whoſe places*] *who've places* M. Mason.
places...require] Ff, Johns. *places ...requires* Var. '72. *place is...requires* Ff, Rowe et cet.

210, 211. **Whose Loue . . . deserts are past**] See line 145, above.

214, 215. **stands vp For the maine Souldier**] 'Stands up' is here used as in 'We stand up peerless,' I, i, 53. For other instances of 'main,' in the sense of *first in importance, chief*, see SCHMIDT, *Lex.*

216. **sides o'th'world**] This same phrase is used in *Cymb.* III, i, 51, also, to express the vastness of the Roman empire.

217. **Coursers heire**] THEOBALD: Holinshed in his *Description of England*, [Third booke, Chap. iii, p. 224, ed. 1587] has this remark: 'yet it is beleeued with no lesse assurance of some, than that an horse haire laid in a pale full of the like water will in short time stirre and become a liuing creature. But sith the certeintie of these things is rather prooued by few than the certeintie of them knowne vnto manie, I let it passe at this time.' COLERIDGE (p. 317): This is so far true to appearance, that a horse-hair, 'laid,' as Holinshed says, 'in a pail of water,' will become the supporter of seemingly one worm, though probably of an immense number of small shiny water-lice. The hair will twirl round a finger, and sensibly compress it. It is a common experiment with school boys in Cumberland and Westmoreland. HUDSON (p. 20): I remember very well when the same thing was believed by children in Vermont.

219. **places**] An error of the ear, not of the eye.—ED.

220. **Our quicke remoue**] JOHNSON: I believe we should read: '*Their* quick remove.' Tell our design of going away to those, who, being by their places obliged to attend us, must remove in haste.

Exeò. I ſhall doo't. 221

[*Scene III.*]

Enter Cleopatra, Charmian, Alexas, and Iras.

Cleo. Where is he?
Char. I did not ſee him ſince.
Cleo. See where he is,
Whoſe with him, what he does:
I did not ſend you. If you finde him ſad,
Say I am dauncing: if in Myrth, report
That I am ſodaine ſicke. Quicke, and returne.
Char. Madam, me thinkes if you did loue him deerly,
You do not hold the method, to enforce
The like from him.
Cleo. What ſhould I do, I do not?

228. *I ſhall*] *I'll* Pope, +. *Sir, I ſhall* Words.
doo't] *doot* F$_2$. *do it, ſir* Kdy. *do it* Nicholson ap. Cam.
Scene IV. Pope, +. Scene III. Cap. et seq.
The ſame. Another Room. Cap.
[*Tripods. Vases for perfumes. Grecian Statue of Antony with attributes of Hercules. Egyptian Sofas, Tables, Chairs, Musical Instruments. Books in Rolls.* Kemble.
1. Enter....Alexas, and Iras.] Enter ...Iras, and Alexas. Cap.
2. *he?*] *he now?* Steev. conj. *he, Charmian?* Anon. ap. Cam.
3. *I*] *Madam, I* Walker.
4, 5. One line, Rowe et seq.
4. [To Alexas. Sta.
5. *Whoſe*] *Who's* Ff.
7. *dauncing*] *dancing* F$_3$F$_4$.
8. *ſodaine*] *ſuddain* F$_3$F$_4$.
Quicke] *Quickly* Ff, Rowe.
[Exit Alexas. Cap.

3. **since**] ABBOTT (§ 62): 'Since' when used adverbially as well as conjunctionally, frequently takes the verb in the simple past where we use the complete *present*, [as in the present phrase]. This is in accordance with an original meaning of the word, *later* ('sith'). We should still say, 'I never saw him *after* that:' and 'since' has the meaning of *after*. [See also § 347, for examples of the simple past, 'did' for complete present with 'since,' etc.]

4–8. **See . . . sicke**] MRS JAMESON (i, 120): The whole secret of her absolute dominion over the facile Antony may be found in this one little speech. [I think that this assertion is a little too sweeping. In mere opposition there can hardly be 'infinite variety.' — ED.]

6. **I did not send you**] JOHNSON: You must go as if you came without my order or knowledge.

9, 10. **if you did . . . You do not**] DEIGHTON: The irregular sequence of tenses here is due to the stress which Charmian wishes to lay upon the fact that Cleopatra could not possibly love Anthony: 'if you *is* love him' would have meant 'if you love, which is possible, though doubtful'; 'if you *did* love' means 'if you loved, which is evidently not the case.'

*Ch.*In each thing giue him way,croſſe him in nothing.
Cleo. Thou teacheſt like a foole:the way to loſe him.
Char. Tempt him not ſo too farre. I wiſh forbeare,
In time we hate that which we often feare.

Enter Anthony.

But heere comes *Anthony.*
Cleo. I am ſicke, and ſullen.
An. I am ſorry to giue breathing to my purpoſe.
Cleo. Helpe me away deere *Charmian*, I ſhall fall,

14. *teacheſt...foole:*] *teachest, like a fool*, Johns. Coll. i, ii, Hal. Sing. Ktly. *teachest...fool,*— Dyce, Sta.
15. *wiſh*] Ff, Johns. *I wis* Anon. ap. Cam. *wish*, Rowe et cet.
17. Enter...] After line 19, Dyce, Sta.
19. *I am*] *I'm* Pope, +.
20. *purpoſe.*] *purpose,*— Cap. Coll. et seq.

14. **teachest like a foole:the way**, etc.] COLLIER (ed. ii) claims for his punctuation (also that of his MS) a priority over all editions; the *Text. Notes* show that it had been adopted by Johnson. Collier, with pardonable zeal, pronounces the punctuation of his MS a decided improvement on that of the Folio, of which, he says, 'there can be no dispute that [its] mode of pointing the passage is wrong,'—an assertion, on the part of a veteran editor, so strange, that though it stands off as gross as black and white, my eye will scarcely see it. As if there were a phrase, a word, a comma in Shakespeare about which 'there can be no dispute'! And, moreover, Collier was unfortunate in making so extravagant a claim for his MS in this passage, of all passages, where the majority of editors in favour of the original punctuation is so very heavy. The majority has not erred, I think. Never would Cleopatra have uttered so tame, so dispassionate a sentence as that which Collier and his MS offer to us: 'thou teachest, like a fool, the way to lose him.' If the Folio err in punctuation, it errs on the side of moderation. Instead of a colon after 'foole,' I think a period would be better.—ED.

15. **too farre**] ABBOTT (§ 434) holds this to be a compound epithet: *too-far.*

15. **wish forbeare**] STAUNTON: That is, I commend forbearance. KEIGHTLEY (*Exp.* 311): 'Wish' here signifies *recommend, advise.* I think we should read 'wish *you*' [so reads Keightley's text], as it is always followed by its object when used in this sense. JOHN HUNTER: Forbear is my wish. The verb 'forbear' is here in the imperative mood. DEIGHTON: An elliptical expression for 'I should like to see you forbear to try him so far.' [The paraphrases just given are all of them obvious, but none of them supplies the strength, which the weak expression, 'I wish, forbear' lacks. It is this weakness, this childishness, almost infantile, which renders the words suspicious, so it seems to me. Nicholson's conjecture, recorded in the *Cam. Ed.*, 'the wish forbear' is plausible, and is certainly stronger than the weak 'I wish.' It is better than his alternative conjecture, 'your wish, forbear.' Weakness is, however, no sufficient ground for disturbing the text.—ED.]

19. **sullen**] Into this word we may read all the moods most unlovely in woman, from waspishness to gloomy malignity. 'O!' exclaims Coleridge, 'the instinctive propriety of Shakespeare in the choice of words.'—ED.

It cannot be thus long, the ſides of Nature
Will not ſuſtaine it.
Ant. Now my deereſt Queene.
Cleo. Pray you ſtand farther from mee.
Ant. What's the matter?
Cleo. I know by that ſame eye ther's ſome good news.
What ſayes the married woman you may goe?
Would ſhe had neuer giuen you leaue to come.

22. [Seeming to faint. Rowe, +.
24. *deereſt*] *deareſt* F_3. *dereſt* F_4.
Queene.] *Queen*,— Theob. et seq.
25. *farther*] *further* Steev. Var. Dyce.
26. *matter*] *marter* F_4.
28. *What*] *What!* F_4.
woman...goe?] Ff. *woman?... go;* Rowe et seq.

27. **that same eye ther's some good news**] This is a wilful and highly irritating misinterpretation of Anthony's expression. His looks had been, of course, downcast, as befitted words which he was 'sorry to breathe.' Cleopatra had instantly divined his 'purpose,' and conjectured the purport of his message from Rome; she resolved, therefore, that before Anthony could declare it, he should be 'chafed' almost beyond endurance; then, by tenderly yielding, she knew that she could bind him to her more strongly than ever. She begins, accordingly, by wilfully misinterpreting his looks.—ED.

28. **What sayes the married woman you may goe?**] THISELTON (p. 9): To punctuate this line as it is done both in the Globe and Oxford editions is to spoil the antithesis between it and the next. 'What' is exclamatory and expresses surprise: 'you don't mean to tell me.' It is to be observed that Cleopatra as yet knows nothing of the nature of the news from Rome which had aroused Anthony. She had only concluded 'A Romane thought hath strooke him' from a sudden subsidence of his mirth, and she infers that the news probably involves his speedy departure, and is really welcome to him as importing reconciliation with Cæsar. Fulvia and Lucius had been at war with the latter, and Cleopatra believes or pretends to believe that it has been Fulvia's wish that Anthony should keep out of the way, and that it was merely owing to this that he was able to dance attendance on herself. [Rowe's division of the line seems to me to be right; but the interrogation mark of the Folios at the end should have been retained. The line contains the two questions: 'What says the married woman?' and, in effect, 'Does she give you leave to go?' Then follows the antithesis, 'Would she had never given you leave to come!'—ED.]

28, 29. **What sayes the married woman . . . leaue to come**] TH. ZIELINSKI (*Philologus*, 1905, Bd. lxiv, Hft. i, p. 17): In this farewell scene between Anthony and Cleopatra Shakespeare had in mind Ovid's *Epistle of Dido to Æneas*. First of all, the situations are exactly analogous, as every one may see at once; even the Poet himself acknowledges it, where he says: 'Dido and her Æneas shall want troops,' etc. IV, xiv, 64. Shakespeare's Cleopatra is developed psychologically, not from the Vergilian, but from the Ovidian Dido; from the latter she derives her nervousness, although she derives from the English poet,—or rather from Plutarch,—that fatal admixture of instinctive, foxlike slyness, which Ovid's heroine lacks. Special points of resemblance the student will find for himself; the most noteworthy

Let her not ſay 'tis I that keepe you heere.
I haue no power vpon you : Hers you are.
Ant. The Gods beſt know.
Cleo. Oh neuer was there Queene
So mightily betrayed : yet at the fitſt
I ſaw the Treaſons planted.
Ant. *Cleopatra.*
Cleo. Why ſhould I thinke you can be mine, & true,
(Though you in ſwearing ſhake the Throaned Gods)
Who haue beene falſe to *Fuluia*?

32. *know.*] *know,*— Theob. et seq. (subs.)
34. *betrayed*] *betray'd* Pope et seq.
fitſt] F_2.
35. *Treaſons*] *treason* Walker (*Crit.* i, 246).
planted) *planned* Warb. (*N. & Qu.* VIII, iii, 262).
36. Cleopatra] *Cleopatra,*— Theob. et seq.
38. *in ſwearing*] *ſwearing* Ff. *with swearing* Rowe, +.
Throaned] F_2. *Throned* F_3F_4.
39, 40. One line, Rowe et seq.
39. *beene*] *bin* F_3.

occurs in line 139 of Ovid's *Epistola VII: Dido Æneæ*:—'Sed jubet ire deus. Vellem vetuisset adire.' [Undoubtedly, in this one solitary line there is found a notable parallelism between Dido's words and Cleopatra's; but the antithesis between *going* and *coming* is in itself so marked that it might almost be said to be one of daily use. As to the 'special points of resemblance which the student will find for himself,' I can merely humbly acknowledge that I have scrutinized closely every line of Ovid's *Epistle*, and if there be another parallelism there, it has escaped me. Not so, however, Zielinski; one passage there is whereto he detects a second parallel in this present scene. The passage is, I suppose, for he does not specify it:—'Forsitan et gravidam Dido, scelerate, relinquas, Parsque tui lateat corpore clausa meo.'—123, 124. This 'clausa pars' Zielinski finds in the 'one word,' which Cleopatra is at a loss to pronounce, in lines 108–113, until at last Zielinski reveals it for her in 'Oh, my *oblivion* is *a very Anthony.*' Thereupon, after a little gentle derision of the commentators for their obtuseness, he finds further confirmation where Cleopatra says, ''Tis sweating labour *To bear such idleness so near the heart,* As Cleopatra *this.*' '*This,*' Zielinski suggests, was accompanied by 'a discreet significant gesture;' δεικτικῶς, as Aristotle has it. 'Verily,' he says, in conclusion, 'a poet understands a poet better than the critics understand him; I refer to Puschkin, who has openly imitated these words of Cleopatra in a passage in his lovely "Nixe" (Rusalka): "*Fürst.* Leb' wohl—*Mädchen.* Nein, wart... ich muss dir etwas sagen... Weiss nimmer, was. *Fürst.* So denke nach! *Mädchen.* Für dich Wär ich bereit... Nein, das ist's nicht... So wart doch. Ich kann's nicht glauben, dass du mich auf ewig Verlassen willst... Nein, dass ist's immer nicht... Jetzt hab' ich's: heut war's, dass zum ersten Mal Dein Kind sich unter'm Herzen mir bewegte..."' I leave this untranslated. For those who read German, a translation is needless, and for those who do not, the loss is less than trifling. I think I ought to add that Warburton appears to have had the same idea as Zielinski. See note 114–116 *infra.*—ED.]

31. **vpon**] For the various uses of 'upon,' see ABBOTT, § 191.

Riotous madneſſe,
To be entangled with thoſe mouth-made vowes,
Which breake themſelues in ſwearing.
Ant. Moſt ſweet Queene.
Cleo. Nay pray you ſeeke no colour for your going,
But bid farewell, and goe:
When you ſued ſtaying,
Then was the time for words: No going then,
Eternity was in our Lippes, and Eyes,
Bliſſe in our browes bent: none our parts ſo poore,
But was a race of Heauen. They are ſo ſtill,
Or thou the greateſt Souldier of the world,
Art turn'd the greateſt Lyar.
Ant. How now Lady?
Cleo. I would I had thy inches, thou ſhould'ſt know
There were a heart in Egypt.

40. *madneſſe,*] *madness!* Rowe, Pope, Han.
43. *Queene.*] *Queen.* F_3F_4. *Queen,*— Theob. et seq.
45, 46. One line, Rowe et seq.
49. *browes bent:*] F_2. *brows bent:* F_3F_4. *brows bent* Rowe,+. *brows,* Han. *brows' bent,* Johns. *brows' bent;* Cap. et cet.
49. *none our*] *none of our* Han. Ktly.
50. *race*] *ray* Han.
52. *greateſt*] *greater* Ff, Rowe, Pope.

40. **Riotous madnesse**] This is her own self-reproach.

49. **browes bent**] STEEVENS: That is, the arch of the eye-brows. So, in *King John*: 'Why do you bend such solemn brows on me?'—IV, ii, 90. SCHMIDT (*Lex. s. v.* Bent. 3) interprets it as meaning the whole forehead.

49. **none our parts**] For other instances of the use of certain adjectives, like 'none,' as 'pronouns, in a manner different from modern usage,' see ABBOTT, § 12.

50. **race of Heauen**] WARBURTON: That is, had a smack or flavour of heaven. JOHNSON: 'Race' is well explained by Warburton; the 'race' of wine is the taste of the soil. MALONE: I am not sure the poet did not mean, 'was of heavenly origin.' JOHN HUNTER: 'Race' is a suspicious word here, for which I would venture to substitute *trace*. . . . It should be remarked, however, that 'race' had for one of its meanings *smack* or *relish*. [Between the two interpretations of Warburton and Malone subsequent editors have been pretty evenly divided. Warburton carelessly wrote '*had* a smack' instead of '*was* a smack;' possibly, this weakened his general acceptance, but needlessly, I think. 'Race' was undoubtedly applied, in Shakespeare's day, to the flavour of wine. CRAIGIE (*N. E. D. s. v.* Race, *sb.*[2] 10) gives among others a quotation from Massinger: 'A pipe of rich Canary . . . Is it of the right race.'—*New Way*, I, iii. This justifies Warburton's interpretation of *flavour*. Cleopatra says, in effect, there was no single feature, however insignificant, but was of a flavour, or, was the very flavour of heaven. The objection to Malone's interpretation seems to me to lie in the difficulty of accepting any one single feature as a 'race' whether of heaven or of earth.—ED.]

Ant. Heare me Queene:
The ſtrong neceſſity of Time, commands
Our Seruicles a-while: but my full heart
Remaines in vſe with you. Our Italy,
Shines o're with ciuill Swords; *Sextus Pompeius*
Makes his approaches to the Port of Rome,
Equality of two Domeſticke powers,
Breed ſcrupulous faction: The hated growne to ſtrength
Are newly growne to Loue: The condemn'd *Pompey*,
Rich in his Fathers Honor, creepes apace
Into the hearts of ſuch, as haue not thriued
Vpon the preſent ſtate, whoſe Numbers threaten,

58. *Seruicles*] *services* Ff.
a-while] Theob. ii, Warb. Johns. *awhile* Ff, Cap. Ran. Mal. Wh. i. *awhile* Rowe, Pope, Theob. i, Han. Steev. Coll. et seq.
61. *approaches*] *approches* F_2.
Rome,] *Rome.* Rowe et seq.
63. *Breed*] Ff, Var. '21, Dyce, Glo. Cam. Wh. ii. *Breeds* Pope et cet.
hated...ſtrength] *hated,...strength,* Rowe et seq.
65. *Honor*] *honour* Ff.
apace] *a pace* F_3F_4.
66. *thriued*] *thriv'n* Rowe, +.

59. **in vse**] JOHNSON: The poet seems to allude to the legal distinction between 'use' and *absolute possession.*

60 **ciuill Swords**] That is, swords drawn in civil war.

61. **Port of Rome**] DYCE (*Gloss.*) That is, the gate of Rome.

62, 63. **Equality . . . powers, Breed**] 'Breed' is here plural by attraction from 'powers.' ABBOTT (§ 412) calls it 'confusion by proximity' and gives many examples to which more could be added. Compare, 'the voyce of all the Gods, Make heauen drowsie,' etc.—*Love's Lab. Lost*, of this edition, where the subject is discussed.—ED.

63. **scrupulous**] SCHMIDT (*Lex.*) That is, prying too nicely into the merits of either cause. *Century Dictionary* (*s. v.* 2 †; where the only example is the present passage): Given to making objections; captious. HUDSON: The opposing parties were *rigidly sifting each other's claims.*

66. **as**] The *s* in this word, which is distinct in the almost perfect *Reprint* of F_1, published by Booth, is reduced to a mere scratch in Staunton's *Photolithograph*, and, in my copy of the original, has disappeared altogether.—ED.

67. **present state, whose Numbers threaten**] STAUNTON (*Athen.* 12 April, 1873): Should we not read (placing a period after 'present state,') '*War's* numbers threaten'? 'Numbers' was a term commonly used to express an armed force; and the next line,—'quietness grown sick of rest,'—bespeaks an antithesis between Peace and War. Compare the whole speech, where the sentences are framed short and magniloquent, to imitate the 'Asiatic' style, which, as Shakespeare learned from Plutarch, Antony affected. [See *Appendix, Plutarch.*]

67. **whose Numbers**] For a grammatically interesting discussion of the Shakespearian usage of relative pronouns, with a special reference to the use of *that* and *who, which*, with numerous examples, see FRANZ, § 206.

And quietneſſe growne ſicke of reſt, would purge
By any deſperate change : My more particular,
And that which moſt with you ſhould ſafe my going,
Is *Fuluias* death.

Cleo. Though age from folly could not giue me freedom
It does from childiſhneſſe. Can *Fuluia* dye?

Ant. She's dead my Queene.
Looke heere, and at thy Soueraigne leyſure read
The Garboyles ſhe awak'd : at the laſt, beſt,

70. *ſafe*] *ſave* F_4, Rowe. *salve* Theob. Pope ii, Han. Warb.

75. *Soueraigne*] *Souerargne* Sta. *Photolith.*

76. *beſt,*] Ff, Johns. Var. '73, Coll. Sta. Ktly, Wh. i, Rlfe. *best.* Rowe,+. *best:* Cap. Var. '78, '85, Mal. Ran. Steev. Var. Knt, Sing. Dyce, Glo. Cam. Wh. ii, Irv. Dtn. Huds.

68. **purge**] SCHMIDT (*Lex.*): That is (thus used intransitively), to be cured, to be restored to health.

69. **more particular**] That is, what is more especially my own personal, private reason. This is an unusual use of the comparative. MURRAY (*N. E. D.* s. v. III, B, † 6) quotes from the first line of Heminge and Condell's *Epistle Dedicatorie* in the First Folio: 'Whilst we studie to be thankful in our particular,' etc. SCHMIDT (*Lex.*) gives 'who loved him in a most dear particular,—*Cor.* V, i, 3, where it is 'dear' that is compared, not 'particular.' See IV, ix, 24, 'in thine own particular,' where it means, 'in thine own special person.'—ED.

70. **should safe my going**] ABBOTT (§ 290): It may be said that any noun or adjective could be converted into a verb by the Elizabethan authors, generally in an active signification [as 'safe' in this present line, where the meaning is], 'make my departure unsuspected by you of dangerous consequences.'

73. **Can Fuluia dye?**] STEEVENS: That Fulvia was mortal, Cleopatra could have no reason to doubt; the meaning therefore of her question seems to be: 'Will there ever be an end of your excuses? As often as you want to leave me, will not some Fulvia, some new pretext be found for your departure?' She has already said that though age could not exempt her from follies, at least it freed her from a childish belief in all he says. RITSON: I am inclined to think, that Cleopatra means no more than—Is it possible that Fulvia should die? I will not believe it. MALONE: Though age has not exempted me from folly, I am not so childish, as to have apprehensions from a rival that is no more. And is Fulvia dead indeed? Such, I think, is the meaning. MRS JAMESON (ii, 128): Cleopatra recovers her dignity for a moment at the news of Fulvia's death, as if roused by a blow. And then follows the artful mockery with which she tempts and provokes him, in order to discover whether he regrets his wife. [It is extremely difficult to decide on which one of these three words the emphasis should be laid; each can appropriately bear it. It is even more difficult than Lady Macbeth's, 'We fail!' Possibly, none should be emphasized, but each uttered slowly, after a pause, as though the speaker were revolving many things in her mind.—ED.]

76. **Garboyles**] BRADLEY (*N. E. D.* s. v.): (An adaptation of Old French *gar-*

See when, and where ſhee died. 77
Cleo. O moſt falſe Loue!
Where be the Sacred Violles thou ſhould'ſt fill 79

79. *Violles*] *viols* Ff. *vials* Pope.

bousil, garbouille (= Spanish *garbullo*), adaptation of Italian *garbuglio* connected with Latin *bullire*, to boil; the origin of the prefixed element is disputed.) Confusion, disturbance, tumult; an instance of this, a brawl, hubbub, hurly-burly.

76. **at the last, best,**] STEEVENS: This conjugal tribute to the memory of Fulvia may be illustrated by Malcolm's eulogium on the Thane of Cawdor: 'nothing in his life Became him, like the leaving it.'—I, iv, 7. BOSWELL: Surely it means her death was the best thing I have known of her, as it checked her *garboils*. IRVING EDITION: Antony evidently means either, 'in the last part of the letter is the best news,' or 'the best thing she ever did was her last act, that is, her leaving me.' ROLFE: These words probably refer to the last part of the letter, or that giving the good news of Fulvia's death. STAUNTON: The commentators will have the word 'best' to relate to the 'good end' made by Fulvia. But it is no more than an epithet of endearment which Anthony applies to Cleopatra;—read at your leisure the trouble she awakened; and then at the last, *my best one*, see when and where she died. [Of course, after 'best' Staunton's text has the comma, of the Folio.] STAUNTON (*Athen.* 12 April, 1873): Very many years ago I protested against the error modern editors had committed in altering the punctuation of the old copy by placing a colon or semi-colon after 'best,' and interpreting it to mean that Fulvia's death was the most becoming act of her life; or that the intelligence of her decease was the best part of the news. I showed conclusively, as it appeared to me, that 'best' in this place was simply a term of endearment, like 'sweet,' or 'love,' or 'dear;' the construction being,—'read in these letters all the turmoils she provoked, and, at the last, *my best one*, read when and where she died.' It seemed to me incredible that there could be any question as to this, the obvious meaning, being accepted as the true one, when it was once explained. I did not then know that young ignorance and old prejudice were not the only or the worst foes a modern restoration of Shakespeare's language had to overcome. I had to learn that the most implacable opponents of all improvements in Shakespeare's text in these days were to be found among Shakespeare's editors. This use of 'best,' or of analogous epithets, is very common with our early poets. Compare—'but that I love thee, *best*, *O most best!* believe it.'—*Hamlet*, III, ii; 'Gallus, Tibullus, and the *best-best* Cæsar.'—Jonson's *Poetaster*, V, i; 'Believe me, Philomuse, i' faith thou must, The *best-best* scale of wit is wit's distrust.'—Introd. to Marston's *What you Will;* 'Be she with that goodness blest Which may merit name of *best*.'—George Wither's song, '*Shall I wasting in despair;* '—*kind*, forgive me: Make me not sick in health.'—*The Revenger's Tragedy;* '—But, last, *good*, thy humour.'—Induct. to Marston's *Antonio and Mellida*, where the turn of expression is precisely the same as—'at the last, best, see when,' etc. [Staunton overlooked Florizel's enamoured words 'When you do speak, sweet, I'ld have you do it ever'? Had we only dutifully followed the Folio, and disregarded Capell's unfortunate colon, there would never have been, I think, any doubt as to the comprehension of Anthony's epithet 'best,' which harmonizes with his eagerness to propitiate her whom he had already called his 'Queen.'—ED.]

79. **Sacred Violles**] JOHNSON: Alluding to the lachrymatory vials, or bottles of

With ſorrowfull water ? Now I ſee, I ſee,
In *Fuluias* death, how mine receiu'd ſhall be.
Ant. Quarrell no more, but bee prepar'd to know
The purpoſes I beare : which are, or ceaſe,
As you ſhall giue th'aduice. By the fire
That quickens Nylus ſlime, I go from hence
Thy Souldier, Seruant, making Peace or Warre,
As thou affects.
Cleo. Cut my Lace, *Charmian* come,
But let it be, I am quickly ill, and well,
So *Anthony* loues.

81. *receiu'd ſhall be*] *ſhall be receiv'd* Rowe, +, Cap.
84. *th'aduice*] *th'advices* Pope, +, Cap. *them aidance* Anon. ap. Cam.
By] *Now by* Steev. Var. '73, '78.
85. *ſlime*] *ſmile* Rowe ii (misprint).
86. *Souldier, Seruant*] *ſoldier-servant* Sta. Coll. iii.
87. *affects*] *affectſt* F_2. *affect'ſt* F_3F_4 et seq.
89, 90. *well, So*] *well,—So* Theob. *well: So,* Warb. *well.—So,* Johns. *well: So* Var. '78, 85, Mal. Steev. Var.

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tears, which the Romans sometimes put into the urn of a friend. HALLIWELL: These vials are now known to be unguent bottles.

80, 81. I see, ... shall be] This rhyme grates. One cannot but admire Rowe's courage in evading it.

84. th'aduice. By] ABBOTT (§ 508) in order to complete the metre, suggests, what is most true, that 'a pause, perhaps, may be expected before an oath,' but immediately ruinates the good suggestion by adding: 'but "vice" or "by" may be prolonged.' It were better far, brazenly to insert, like Steevens, a superfluous *Now*, or even a whole Dictionary, than weakly to quaver out 'vice' or 'By.'—ED.

87. affects] WALKER (*Crit.* ii, 128) in his Article to show that '*s* is not infrequently substituted for *st* in the second person singular of the verb' has the following: '*Quære*, therefore, in cases where *st* would produce extreme harshness, and where at the same time the old copies have *s*, whether we ought not to write the latter. (In the north of England, and in Scotland (see, for example, Burns *passim*), *s* for *st* in the second person seems to be the rule.)' [The propriety of Walker's suggestion can hardly be questioned, I think. There are instances where it is almost impossible to pronounce the full form in *st* and at the same time impart any smoothness whatever to the verse. In the well-known line where Hamlet asks the Ghost why 'thou dead corse again in complete steel *Revisitest thus* the glimpses of the moon,' can cacophony further go? Thus to pronounce these two words is to pay too dear a price for grammar. Again in *Lear*, where the old demented king says 'thou hotly *lustest to* use.' In both cases we are forced to use the forms in the Folio and say 'Revisits thus' and 'lusts to.' Thus, too, in the present line, an ear that would shrink under 'affects' for *affectest* is too grammatical to be of use to anybody, much less to its owner. When Heine said that to his ears the English language sounded like the harsh notes of sea-mews, I think he must have had in memory some of the second person singulars of verbs ending in *t*.—ED.]

89, 90. and well, So Anthony loues] CAPELL (p. 29): Meaning—such is

Ant. My precious Queene forbeare, 91
And giue true euidence to his Loue, which ſtands
An honourable Triall.
Cleo. So *Fuluia* told me. 94

92. *euidence*] *credence* Coll. ii, iii (MS), Wh. i. *audience* L. Campbell ap. Cam.

Antony's love; fluctuating and subject to sudden turns, like my health. [Of recent editors, STAUNTON and HUDSON are the only ones who adopt this interpretation.] MALONE: [At one time] I thought this to be—'My fears quickly render me ill; and I am as quickly well again, when I am convinced that Antony has an affection for me.' 'So' for *so that*. If this be the true sense of the passage, it ought to be regulated thus:—'I am quickly ill,—and well *again*, so Antony loves.' [The interpretation which Malone rejected is that which has been generally adopted. KNIGHT accepts it; COLLIER also, adding: 'First Cleopatra tells Charmian to cut her lace, then "to let it be," the necessity being at an end, in consequence, perhaps, of receiving some indication of love from Antony.' IRVING'S ED., DEIGHTON, and ROLFE all adopt Malone's discarded interpretation. In the use of the indicative 'loves,' instead of the subjunctive, ABBOTT (§ 363) discerns such complete assurance on Cleopatra's part, that he is inclined to consider 'So' as 'almost' equivalent to *since*. Had we only closed our eyes to Warburton's colon, Steevens's semi-colon, and Johnson's full stop, and opened them on the comma of the Folio, no doubts would have ever beclouded our minds. To me, the simple meaning is that whether she is ill or well depends entirely on Anthony's love.—ED.]

92. **euidence**] COLLIER (ed. ii): There can be no hesitation in adopting here the excellent emendation of the MS, viz.: *credence* for 'evidence'; it suits both measure and meaning admirably; for the sake of the metre 'evidence' [must be pronounced] *e'dence*. Cleopatra was not to give *evidence*, but belief, to the affection of Antony. SINGER (*Sh. Vind.* 289): The substitution of *credence* would be specious, but that the occurrence of 'trial,' in the next line, shows that the old text is right. Cleopatra had just cast a doubt on Antony's love; he bids her give 'true evidence' in favour of it, not bear false witness against it, as she had done. DYCE (*Strict.* 201) quotes with approval this note of Singer, and adds: Compare 'Proceed no straiter 'gainst our uncle Gloster Than from *true evidence*,' etc.—*2 Hen. VI:* III, ii. 'Give true evidence' is 'Bear true witness;' but what is 'Give *true credence*'? STAUNTON: Mr Collier's annotator . . . would poorly read *credence*, which, like many of his suggestions, is very specious and quite wrong. The meaning of Antony is this,—'Forbear these taunts, and demonstrate to the world your confidence in my love by submitting it freely to the *trial* of absence.'

92. **to his**] WALKER (*Vers.* 77) recommends that these two words should be written, *to's*. Could Walker have vainly imagined that by writing these words thus the rhythmical flow of the line would be promoted? If *to's* represents one sound, why should it not be written honestly *tos*? Does not the apostrophe by indicating an omission equally indicate a pause long enough to show that *to's* is not *tos*? And if there is to be a pause, however brief, it is a pause long enough to give a breathing and say *to his*. No flow of rhythm can compensate, to my ear at least, for such slipshod pronunciation of English as *to's*.—ED.

94. **So Fuluia told me**] It is not, of course, to be supposed that Fulvia ever told

I prythee turne aſide, and weepe for her,
Then bid adiew to me, and ſay the teares
Belong to Egypt. Good now, play one Scene
Of excellent diſſembling, and let it looke
Like perfect Honor.
Ant. You'l heat my blood no more?
Cleo. You can do better yet: but this is meetly.
Ant. Now by Sword.
Cleo. And Target. Still he mends.
But this is not the beſt. Looke prythee *Charmian*,
How this Herculean Roman do's become
The carriage of his chafe.

100. *blood no more?*] *blood; no more.* Rowe et seq. (subs.)
102. *by Sword.*] *by my Sword.* Ff. *by my sword*— Rowe et seq.
103. *Target.*] *target*— Theob. Warb. Johns. Cap. Var. Mal. Steev. Var. Knt, Sing.
106, 107. *The...Lady*] As one line, Steev. Var. Knt.
106. *chafe*] *chief* Sta. Hunter.

Cleopatra this, or anything else. It was Cleopatra's cutting and cruel way of telling Anthony at how high a rate his treatment of Fulvia had led her to prize his love. Fulvia had experienced Anthony's 'honourable trial;' and Fulvia's experience proclaimed Cleopatra's; tears shed for Fulvia should be Cleopatra's 'true evidence to his love.'—ED.

97. **to Egypt**] JOHNSON: To me, the Queen of Egypt.

98. **let it**] ABBOTT (§ 472): So strong was the dislike to pronouncing two dental syllables together, that 'it' seems nearly or quite lost after 'let' [in the present line. To the same effect WALKER, *Vers.* 77.]

103. **Still he mends**] This speaking of Anthony in the third person implies the calm critical eye of a disinterested spectator, pronouncing on the excellence of the performance with judicial coolness,—unspeakably irritating when the victim's blood is seething.—ED.

104. **Looke prythee Charmian**] This appeal to Charmian is virtually turning Anthony into a public exhibition; and proves the limit of his endurance.—ED.

105. **Herculean Roman**] STEEVENS: Anthony traced his descent from Anton, a son of Hercules. [See *Appendix, Plutarch.*]

106. **chafe**] STAUNTON: Can any one who considers the epithet 'Herculean,' which Cleopatra applies to Antony, and reads the following extract from Shakespeare's authority, hesitate for an instant to pronounce 'chafe' a silly blunder of the transcriber or compositor for *chief*, meaning Hercules, the *head* or *principal* of the house of the Antonii? [Here follows the passage from Plutarch, referred to in the preceding note. Twenty years later, Staunton (*Athen.* 12 April, 1873) upheld his emendation, and closed his remarks, in substance the same as in his note just given, with the assertion that Shakespeare 'puts into the mouth of Cleopatra the stinging taunt, —"How this *Herculean Roman* does become the carriage of his chief." A sarcasm which is rendered absolutely pointless by the fatuous reading of the old text.'] HUDSON: This is obscure. But Cleopatra here assumes that Anthony is but playing a

Ant. Ile leaue you Lady.
Cleo. Courteous Lord, one word:
Sir, you and I muſt part, but that's not it:
Sir, you and I haue lou'd, but there's not it:
That you know well, ſomething it is I would:
Oh, my Obliuion is a very *Anthony*,
And I am all forgotten.

110, 111. *but ... well,*] (*but ... well,*) Theob. Warb. Johns.
111. *I would:*] *would,*— Cap. et seq.
113. *all forgotten*] *all-forgotten* Cap. Var. '78, Ran. *all forgetting* Theob. conj. (withdrawn).

part; that his passion is put on for effect. So, if the text be right, the meaning, I think, must be, 'look how well he *carries out* the resemblance or make-believe of *being chafed* at my words.' DEIGHTON: That is, see what full justice he does to the part he has to play of being in a rage; how well he carries out his assumed rôle. MRS JAMESON (ii, 130): This is, indeed, most 'excellent dissembling;' but when she has fooled and chafed the Herculean Roman to the verge of danger, then comes that return of tenderness which secures the power she has tried to the utmost, and we have all the elegant, the poetical Cleopatra in her beautiful farewell. [Although these words are a part of the irritating appeal to Charmian, yet they give in one particular word the first hint that Cleopatra is relenting and that her mood is changing. In her very next speech she is utterly subdued and is the gentle, caressing, heart-broken queen, whose very soul is lost and forgotten in Anthony. It would be unnatural to represent this change as taking place as swift as the lightning in the collied night, as it would be were it preceded by a 'stinging taunt' and 'sarcasm.' The indication of a change, which though swift, is still gradual, lies in the word 'chafe,' —it is Cleopatra's confession that she has been merely teasing; when she speaks in earnest she lacks words to tell her love, but hitherto it has been mere fun—'Look, Charmian,' she says, in effect, 'how becoming it is to this Herculean Roman to have to bear a little teasing;' or, in modern slang (perilously near 'chafe') 'to bear a little *chaff*.' Of course, it is not to be supposed that, however bewitching the smile which accompanies these words, Anthony is at once appeased. No man likes to be told that he has been teased, although teasing is better than venom. So Anthony is dignified and calls Cleopatra 'lady' and is almost ludicrously sarcastic in his next speech. But,—he is limed. The 'infinite variety' has triumphed.—ED.]

112, 113. **Oh, my Obliuion . . . forgotten**] HANMER: 'All forgotten' is an old way of speaking for, *apt to forget everything*. CAPELL (i, 29): Intimating by this expression,—that Antony's oblivion was something more than even oblivion itself; the hemistich that follows may be explain'd in these words;—and the memory I once had is all a blot. JOHNSON: It was her memory, not her oblivion, that like Antony was deserting her. I think a slight change will restore the passage. The Queen, having something to say, which she is not able, or would seem not able to recollect, cries out, 'O my oblivion!—'*Tis* a very Antony.' The thought of which I was in quest is a very Antony, is treacherous and fugitive, and has irrevocably left me. 'And I am all forgotten.' If this reading stand, I think the explanation of Hanmer must be received. But I will venture another change, by reading, 'And I am all *forgone*.' I am all deserted and undone. STEEVENS: Cleopatra has something to say,

Ant. But that your Royalty
Holds Idleneſſe your ſubiect, I ſhould take you
For Idleneſſe it ſelfe.

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which seems to be suppressed by sorrow; and after many attempts to produce her meaning, she cries out: 'O, this oblivious memory of mine is as false and treacherous to me as Antony is, and I forget everything.' *Oblivion*, I believe, is boldly used for *a memory apt to be deceitful*. . . . Mr Edwards has proposed in his MS notes: 'Oh *me!* oblivion is a very Antony,' etc. HENLEY: Perhaps nothing is more necessary here than a change of punctuation; *O my!* being still an exclamation frequently used in the west of England. M. MASON: The sense of the passage appears to me to be this: 'O, my oblivion! as if it were another Antony, possesses me so entirely, that I quite forget myself.' [Steevens's paraphrase of 'my oblivion is a very Antony' is possibly just; but may it not be that Cleopatra means that she is so utterly lost, heart and soul and mind and strength, in Anthony, that even her forgetfulness is become a part of him, and that her own individual self is all forgotten? See V, ii, 106.—ED.]

114–116. **But that . . . it selfe**] WARBURTON: That is, But that your charms hold me, who am the *greatest* fool on earth, in chains, I should have adjudged you to be the *greatest*. That this is the sense is shown by her answer: ''Tis sweating labour, To bear such *idleness so near the heart*, As Cleopatra this—.' HEATH (p. 450): I apprehend the sense is this; *Ant.* If I were not sufficiently acquainted with you to know, that you have so perfect a command of your own disposition, as to be able to put on or dismiss idleness, or childish frowardness, at pleasure, I should take you, from your present behaviour, for childishness itself. *Cleo.* As much idleness as you are pleased to call my present disposition, it is sweating labour to bear such idleness so near the heart, as I do this which you reproach me with. CAPELL (i, 29): Did I not know, says Antony, what a mistress you are in the arts of dissembling, and of counterfeiting any idle humour you please, I should take the wantonness of your present behaviour for real wantonness, and accuse you of little feeling; and with this interpretation, the answer of Cleopatra quadrates perfectly; for it amounts to an avowal—that she had indeed been acting a part, and that with the greatest constraint, and most painfully to herself; her motive, as she would have it thought,—to keep up Antony's spirits, and her own, in such a trying juncture as this of their parting. STEEVENS: Warburton's explanation is a very coarse one. The sense may be:—But that your queenship chooses idleness for the subject of your conversation, I should take you for idleness itself. Or an antithesis may be designed between *royalty* and *subject*. But that I know you to be a queen, and that your royalty holds idleness in subjection to you, exalting you far above its influence, I should suppose you to be the very genius of idleness itself. MALONE: But perhaps *your subject* rather means, whom being in subjection to you, you can command at pleasure, 'to do your bidding,' to assume the airs of coquetry, etc. Were not this coquet one of your attendants, I should suppose you yourself were this capricious being. HUDSON: 'Idleness' here means idle or sportive and unmeaning *talk*. And there is an antithesis between 'royalty' and 'subject.' So the sense is, 'But that you are queen over your passion for idle discourse, and can command it as your subject, assuming it and laying it aside when you choose, I should think you the very genius of idleness itself.' ROLFE: But that your sovereignty can make frivolousness subservient to your purpose, I should take you for frivolousness itself.

Cleo. 'Tis ſweating Labour,
To beare ſuch Idleneſſe ſo neere the heart
As *Cleopatra* this. But Sir, forgiue me,
Since my becommings kill me, when they do not
Eye well to you. Your Honor calles you hence,
Therefore be deafe to my vnpittied Folly,
And all the Gods go with you. Vpon your Sword
Sit Lawrell victory, and ſmooth ſucceſſe
Be ſtrew'd before your feete.

Ant. Let vs go.
Come : Our ſeparation ſo abides and flies,
That thou reciding heere, goes yet with mee;
And I hence fleeting, heere remaine with thee.
Away. *Exeunt.*

123. *Vpon*] *On* Pope,+.
124. *Lawrell*] Mal. Var. '21, Knt, Dyce, Glo. Hal. Sta. Ktly. *Lawrell'd* Ff et cet.
126, 127. *Let... Come:*] As one line, Pope et seq.
128. *reciding*] *reſiding* Ff.
goes] *goeſt* Ff, Rowe,+. *go'st* Cap. et seq.

120. **my becommings**] The things which *become me, befit me.*

124. **Lawrell victory**] Both COLLIER and DYCE think that 'Lawrell'd' of F_2 is to be preferred. The former suggests that a *d* has dropt out at the press; and the latter 'suspects that [thus] Shakespeare wrote here.' But they overlooked certain examples which ABBOTT (§ 430) furnishes:—'The honey of his music vows'—*Hamlet* III, i, 164; 'The venom clamours of a jealous woman.'—*Com. of Err.* V, i, 69; 'Or toads infect fair founts with venom mud.'—*R. of L.* 850. 'The Carthage queen.'—*Mid. N. D.* I, i, 173. MALONE was assuredly correct when he said that this use of a noun for a past participle or an adjective 'was the language of Shakespeare's time.'

128, 129. **That thou . . . remaine with thee**] STEEVENS: Compare 'She went, they staid; or rightly for to say, She staid in them, they went in thought with hyr.'—Sidney, *Arcadia*, lib. i, [p. 87, ed. 1598.] Thus also in Plautus, *Mercator:* 'Si domi sum, foris est animus: sin foris sum, animus domi 'st.' [III, iv, 2.]

[*Scene IV.*]

Enter Octauius reading a Letter, Lepidus, and their Traine.

Cæſ. You may ſee *Lepidus*, and henceforth know,
It is not *Cæſars* Naturall vice, to hate
One great Competitor. From Alexandria
This is the newes : He fiſhes, drinkes, and waſtes

Scene II. Rowe. Scene V. Pope, +. Scene IV. Cap. et seq.

[Rome. Rowe. Cæsar's Palace at Rome. Theob. The House of Cæsar as modest as possible. Statues of Julius Cæsar, Venus, Apollo. Kemble.

1. Octauius] *Octavius Cæsar* Rowe.
3. [giving him a Letter to read. Cap.
4. *vice*] *voice* F_4, Rowe, Pope.
5. *One*] *A* Han. *Our* Heath, Sing. et seq.
great] *geeat* F_3.

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5. **One great**] HEATH (p. 450) : I have little doubt but Shakespeare wrote, Our *great competitor*. That is, that he doth not naturally bear a personal hatred to Antony. The whole scope of this scene confirms the emendation, as containing the justifying motives of Octavius his present resentment. [JOHNSON, of course independently, made this same conjecture ; and as his *Edition* and Heath's *Revisal* were both issued in 1765, it would be difficult to decide the priority, were it not that Johnson in his *Preface* refers to Heath's attack on Warburton.—ED.] CAPELL (i, 30): From the first of these words may be gather'd—that the party who utters it had been engag'd in conversation with Lepidus before their entry ; and that a topick of that conversation had been,—a charge brought against him by the other, of designing to get rid of his partners, and govern singly : The passage being seen in this view, there can be no occasion for changing 'One' into—*A*, or into—*our*, as has been done by different gentlemen. BOSWELL : 'One' competitor is *any one* of his great competitors. [It is difficult, if not impossible, to uphold the Folio here. By retaining 'One' the inference becomes not unfair that it is Cæsar's natural vice to hate many competitors. The whole sentence seems either carelessly written or else dependent on the contents of the letter which Cæsar has just read. 'Vice' and 'hate' both seem stronger than the occasion demands. It is not a 'vice' to disapprove of immorality ; nor is it natural that the misdemeanours which Cæsar rehearses should inspire 'hate,' however severely they may be condemned. The unanimity with which all modern editors have adopted *our* cannot be here lightly disregarded.—ED.]

5. **Competitor**] MURRAY (*N. E. D. s. v.* † 2) : One associated with another in seeking the same common object ; an associate, a partner. [Thus again Cæsar calls Anthony in that touching lament, when word is brought to him of Anthony's death : 'thou my Brother, my Competitor In top of all designe ; my Mate in Empire,' etc.—V, i, 52. See also note on I, i, 21.—ED.]

6. **He fiſhes**] That Fishing should be here found in a list of heinous faults, cannot fail to give a profound shock to all gentle and refined natures. It is cheering to note, however, that the sympathetic author of *Shakespeare as an Angler* has had the strength to quote (p. 12) the present passage, and manfully forbear all comment.—ED.

The Lampes of night in reuell: Is not more manlike 7
Then *Cleopatra*: nor the Queene of *Ptolomy*
More Womanly then he. Hardly gaue audience
Or vouchſafe to thinke he had Partners. You 10
Shall finde there a man, who is th'abſtracts of all faults,

7. *reuell*] *revells* Ff, Rowe, Pope, Han.
Is] Om. Pope, Han.
manlike] *manly* Rowe ii, +.
8. Ptolomy] *Ptolemy* Theob.
9-12. *More...follow.*] Lines end, *audience...partners...abstract...follow.* Pope, Theob. Han. Warb. *he...think...man ...follow.* Johns. *he...or...there...faults ...follow.* Var. '73. *audience...there... faults...follow.* Knt, Sta. *or...there... faults...follow.* Cap. et cet.
10. *vouchſafe*] *did vouchſafe* Ff, Rowe, Pope, Theob. Han. Warb. *vouchsaf'd* Johns. et seq.
he had] *that h' had* Pope. *that he had* Theob. +.
11. *finde there*] *there find* Theob. ii, Warb. Johns.
th'abſtracts] *th'abſtract* F_2F_4, Rowe. *the' abſtract* F_3. *the abstract* Pope et seq.
faults,] *faults;* Rowe. *faults* Pope et seq.

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7. **reuell**] WALKER (*Crit.* iii, 285), having found a line in Tourneur's *Revenger's Tragedy* where *revels* is to be pronounced as a monosyllable, asks, 'Is *revels* thus pronounced in a passage in Shakespeare?' To which his editor, LETTSOM, answers, 'I think not except in [the present line]. And even this example is ambiguous.' (Perhaps, because the word occurs in the third foot, where extra syllables are at times tolerated and perhaps because 'reels' may refer to a drunken gait.) Lettsom might have been, however, a little more bold. The word occurs again in 'Our Alexandrian Reuels:'—V, ii, 262, where also it may be pronounced as a monosyllable, if 'Our' be a disyllable. And in II, vii, 111, *Revels* has been spelt outright, as I think, 'Reeles.' It is to be remembered that even to this day how easy is the contraction of words containing a *v* between two vowels, such as ne'er, e'er, etc. In *Winter's Tale*, IV, iv, 511, (of this ed.) in a note on 'shovels,' a quotation from *The Antiquary* is given, where Sir Walter spells the word *shools*. In Ben Jonson, 'mar'le' for *marvel* is not infrequent, see *Every Man out of his Humour*, II, i.—ED.

8. **Queene of Ptolomy**] KNIGHT: All the modern editions omit 'of,' reading 'Queen Ptolemy.' [The omission is due to a misprint in the *Variorum* of 1803, which was continued in those of 1813, and 1821. These are Knight's 'all.'—ED.]

10. **vouchsafe to**] A convincing proof, as it seems to me, that the compositor obeyed his ear when taking the words from the mouth of his reader. The dental *d* in 'vouchsafed' was lost in the dental *t* of 'to.' Johnson very properly restored the *d*, but it is sufficiently heard when the line is spoken. Steevens believed that he had restored metre to the line by omitting 'to.' If what I have said, about the absorption of *d* in the *t* of 'to,' be correct, the present is not to be classed among the instances given by WALKER (*Crit.* ii, 62) of 'final *d* and final *e* confounded.' See 'dumbe,' I, v, 58; 'Tawny fine,' II, v, 16; 'Or looke on thine,' V, i, 49 (although this last is doubtful).—ED.

11. **abstracts**] One of the most valuable of WALKER'S chapters, as has been remarked in almost every volume of this edition, is that 'on the frequent interpolation, and frequent omission, of the final *s*,' in the first Folio. 'The interpolation of an *s* at the end of a word,' says Walker (*Crit.* i, 234), '—generally, but not always, a

That all men ſollow. 12
Lep. I muſt not thinke
There are, euils enow to darken all his goodneſſe:
His faults in him, ſeeme as the Spots of Heauen, 15

12–14. *That...are*] As one line, Cap. et seq.
12. *That*] Om. Pope, Theob. Han. Warb.
14. *There are,*] *They're* Pope,+. *There are* F_4, Cap. et seq.
14. *enow*] *enough* Rowe,+, Cap. Var. Mal. Steev. Ran. Var. Sing.
15, 16. *of Heauen, More fierie*] *of ermine, or fires* Han.

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noun substantive,—is remarkably frequent in the Folio. Those who are conversant with the MS of the Elizabethan age may perhaps be able to explain its origin. Were it not for the different degree of frequency with which it occurs in different parts of the Folio,—being comparatively rare in the Comedies (except perhaps in *The Winter's Tale*), appearing more frequently in the Histories, and becoming quite common in the Tragedies,—I should be inclined to think it originated in some peculiarity of Shakespeare's handwriting.' This possible 'peculiarity' of Shakespeare's handwriting does not interfere with the suggestion that the compositors composed by the ear. Any 'peculiarity' in the MS would mislead the reader, whether or not he was at the same time the compositor. Other instances of this superfluous *s* in the present play are:—'Packt Cards with Cæsars,' IV, xiv, 24; 'Will . . . Ballads vs out a Tune'—V, ii, 260; and, possibly, 'She leuell'd at our purposes'—Ibid. 401.—ED.

12. **all men follow**] 'All men' is here the object, not the subject of 'follow.'—ED.

14. **enow**] BRADLEY (*N. E. D. s. v.* Enough): . . . In many dialects, though not in all, the word *enough* (or its local equivalent), is employed in the singular and in the adverbial uses, while ENOW serves for the plural. In the 18th century this distinction was recognized (e. g. by Johnson) as standard English; now, however, *enow* is in literary use entirely superseded, except as an intentional archaism, by *enough*. [IBID. (*s. v.* Enow, Johnson's definition is adopted.): 'The plural of ENOUGH.' Wherefore, by the standard usage of their own century those earlier editors, who deserted the Folio, were wrong.—ED.]

15. **His faults in him, etc.**] CAPELL (i, 30): The propriety of this similitude has been question'd; and, indeed, some reflection is necessary, ere it can be seen: The night in which Antony's faults were set, and by which they were render'd more glaring, is—the turbulent state of affairs, and the storm that was then arisen from Pompey. JOHNSON: If by spots are meant stars, as night has no other fiery spots, the comparison is forced and harsh, stars having been always supposed to beautify the night; nor do I comprehend what there is in the counterpart of this simile, which answers to night's blackness. MALONE: The meaning seems to be—'As the stars or spots of heaven are not obscured, but rather rendered more bright, by the blackness of the night, so neither is the goodness of Antony eclipsed by his evil qualities, but, on the contrary, his faults seem enlarged and aggravated by his virtues. That which answers to the *blackness of the night*, in the counterpart of the simile, is *Antony's goodness*. His goodness is a ground which gives a relief to his faults, and makes them stand out more prominent and conspicuous. It is objected, that stars rather beautify than deform the night. But the poet considers them here only with respect to their *prominence and splendour*. It is sufficient for him that their scintil-

More fierie by nights Blackneſſe ; Hereditarie,
Rather then purchaſte : what he cannot change,
Then what he chooſes.
Cæſ. You are too indulgent. Let's graunt it is not
Amiſſe to tumble on the bed of *Ptolomy*,
To giue a Kingdome for a Mirth, to ſit
And keepe the turne of Tipling with a Slaue,
To reele the ſtreets at noone, and ſtand the Buffet
With knaues that ſmels of ſweate : Say this becoms him
(As his compoſure muſt be rare indeed,

18. *Then*] *Than* F_4.
19. *You are*] *You're* Pope,+, Dyce ii, iii.
Let's] F_3F_4, Rowe, Knt, Sing. *Lets* F_2. *Let us* Pope et cet.
19. *not*] Om. Ff, Rowe.
20. Ptolomy] Ptolemy F_3.
24. *ſmels*] *ſmell* Ff et seq.

lations appear stronger in consequence of darkness, as jewels are more resplendent on a black ground than on any other.—Compare *1 Hen. IV:* I, ii, 236:—'And like bright metal on a sullen ground, My reformation, glittering o'er my fault, Shall show more goodly, and attract more eyes, Than that which hath no foil to set it off.' [CAPELL, for all his gnarled English, is often our surest guide. His present interpretation is, to me, by much the most poetical. It was the blackness of the rising tempest that gave an unusual brilliance to Anthony's misdeeds.—ED.]

15. **Spots**] QUINCY (p. 48): The Corrector reads '*stars* of Heaven,'—thus doing his best to destroy the felicity of the comparison, and render a striking line tame and prosaic.

16, 17. **Hereditarie, Rather than purchaste**] LORD CAMPBELL (p. 117): That is to say, they are taken by *descent*, not by *purchase*. *Lay gents* (viz., all except lawyers) understand by 'purchase' buying for a sum of money, called the price; but lawyers consider that 'purchase' is opposed to *descent*,—that all things come to the owner either by *descent* or by *purchase*, and that whatever does not come through operation of law by *descent* is *purchased*, although it may be the free gift of a donor. Thus, if land be devised to A. in fee, he takes by *purchase*, or to B. for life, remainder to A. and his heirs, B. being a stranger to A., A. takes by *purchase*; but upon the death of A., his eldest son would take by *descent*. So in *2 Hen. IV:* IV, iv, the King, who had usurped the crown, says to the Prince of Wales:—'For what in me was purchas'd Falls upon thee in a more fairer sort.' *i. e.* I took by *purchase*, you will take by *descent*.

19, 20. **You are . . . Ptolomy**] WALKER (*Crit.* iii, 295): Arrange, perhaps,—'You are too indulgent: Let's grant 'tis not amiss | To tumble on the bed of Ptolemy.'

21. **a Mirth**] For a merry joke. DEIGHTON: It seems doubtful whether 'To give a kingdom' means to bestow a kingdom on his entertainer, or to squander the wealth of a kingdom in a single feast.

22. **turne of Tipling**, etc.] See North's Plutarch, *Appendix*.

23. **To reele the streets**] For other instances of the omission of prepositions after verbs of motion, see ABBOTT § 198.

25. **As his composure**, etc.] JOHNSON: This seems inconsequent. I read:

Whom theſe things cannot blemiſh) yet muſt *Anthony*
No way excuſe his foyles, when we do beare
So great waight in his lightneſſe. If he fill'd
His vacancie with his Voluptuouſneſſe,
Full furſets, and the drineſſe of his bones,
Call on him for't. But to confound ſuch time,

27. *foyles*] F_2. *foyls* F_3F_4. *foils* Rowe,+, Cap. Var. Coll. Sing. Ktly. *soils* Mal. et cet.

28. *fill'd*] *fill'* Steev. (misprint).

31. *Call*] *Fall* Sing. Coll. ii, iii (MS), Ktly.

'*And* his composure,' etc. Grant that this becomes him, *and* if it can become him, he must have in him something very uncommon, *yet*, etc. MALONE: Compare *As You Like It*, 'what though you *have* beauty, (*As* by my faith I see no more in you Than without candle may go dark to bed,')—III, v, 41. ABBOTT (§ 111): '*As*,' equivalent to *as regards which*, *though*, *for*, was sometimes used parenthetically in a sense oscillating between the relative *which*, *as regards which*, and the conjunction *for*, *though*, *since*. [Thus Abbott explains the 'as' here and in II, ii, 66. In both places, as well as in Malone's quotation from *As You Like It*, 'as' appears to me to introduce a clause which expresses a reason, and is equivalent to *inasmuch as*, *since*; of which use examples may be found in the *N. E. D. s. v.* IV, 18.—ED.]

27. **his foyles**] MALONE: For the emendation now made [*soils*] I am answerable. In the MSS of our author's time, *f* and *f* are often undistinguishable, and no two letters are so often confounded at the press. Shakespeare has so regularly used this word in the sense required here, that there cannot, I imagine, be the smallest doubt of the justness of this emendation. So, in Hamlet: [Hereupon Malone gives examples of *soil* from *Hamlet*, *Love's Lab. L.*, *Meas. for Meas.*, *2 Hen. IV*, and, doubtless, a *Concordance* would furnish many more.] STEEVENS: If 'foils' be inadmissible (which I question), we might read—*fails*. In *The Winter's Tale*, we meet with this substantive, which signifies omission, or non-performance: 'Mark, and perform it. See'st thou? for the fail Of any point in't, shall not only be Death to thyself,' etc. Yet, on the whole, I prefer Malone's conjecture. COLLIER (ed. ii): Malone and modern editors have altered 'foils' to *soils*, without sufficient necessity; the 'foils' of Anthony are his vices, his *foibles* (possibly Shakespeare's word, though, according to our dictionaries, not so old), which *foil*, or defeat, the exercise of our virtues. [I fail to perceive any gain in substituting *soils* for 'foils.' 'Foils' is a synonym of *soils*, and has all its strength. BRADLEY (*N. E. D. s. v.* Foil, *sb.*[2], 2. † b) gives as its definition 'A disgrace, stigma. With mixture of the sense of *Foil*, *v.*[1], 6. which means To foul, defile, pollute. In material and immaterial sense.' SCHMIDT (*Lex.*) also gives a definition of 'foil' as 'blemish, shortcoming' and quotes the present passage as an example. With such evidence before us, is there any sufficient reason why we should discard Shakespeare's word and adopt Malone's?—ED.]

28. **So great waight in his lightnesse**] JOHNSON: The word *light* is one of Shakespeare's favourite playthings. The sense is—His trifling levity throws so much burden upon us.

31. **Call on him for't**] JOHNSON: 'Call on him,' is *visit him*. Says Cæsar—If Antony followed his debaucheries at a time of leisure, I should leave him to be

That drummes him from his ſport, and ſpeakes as lowd
As his owne State, and ours, 'tis to be chid:
As we rate Boyes, who being mature in knowledge,
Pawne their experience to their preſent pleaſure,
And ſo rebell to iudgement.

33. *ours, 'tis*] *ours; 'tis* Pope, +.
he] *he* F_3F_4.
chid:] *chid*, Han. Warb. Johns. *chid* Cap. et seq.
34. *rate*] *rare* F_4.
being mature] *immature* Han. Warb. *being immature* Ktly.

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punished by their natural consequences, by *surfeits*, and *dry bones*. COLLIER (ed. ii): Here Mr Singer, with some apparent unscrupulousness, adopts the emendation of the corrected Folio, 1632 (*Notes and Emendations*, p. 487) viz. *Fall* for 'Call.' The alteration is trifling, but it never, that we are aware of, was hinted at before 1853, and all editors, until Mr Singer's time, printed '*Call*,' etc. He was quite right to use *Fall*, but surely not right to leave it to be supposed that it was his own unprompted emendation. STAUNTON: Call him to account for it. [An interpretation more Shakespearian, I think, than Dr Johnson's.—ED.]

31. **confound**] See note on 'confound' I, i, 59.

33-36. **'tis to be chid: As we**, etc.] HEATH (p. 451): As we rate boys, who, when they have attained a sufficient maturity of knowledge to regulate their own conduct, sacrifice to their present pleasure, the experience they have had of the ill consequences which will certainly follow from such indulgence, and thus rebel against their own judgment. According to Hanmer's reading, the fault of the boy is said to proceed from the immaturity of his knowledge, that is, want of sufficient experience to teach him that knowledge, at the same time that he is said to have that experience, and to act in contradiction to it, and to his judgment founded upon it. CAPELL (i, 30): 'Being mature' has been chang'd into—*immature*: but 'boys' are not usually 'rated' for faults before they are of years to know better; nor can they 'rebel to judgment,' till such time as they have some. JOHNSON: By 'boys mature in knowledge' are meant, boys old enough to know their duty. R. G. WHITE (ed. i): Hanmer's reading, '*immature* in knowledge' is most plausible. For boys are not mature in anything, and least in knowledge; and were they mature they would not pawn their experience to their present pleasure; or at least their so doing would not be chosen as an illustration here. Without an equivalent to Hanmer's too great change, the passage appears to be inexplicable. DANIEL (p. 80): Read these four lines thus: '—— *he's* to be chid As we rate boys, who, being mature in knowledge, *Pawns his* experience to *his* present pleasure, And so *rebels* to judgment.' Boys are not mature in knowledge, and cannot pawn experience nor rebel against judgment they do not possess; but Antony being so, and doing thus, is to be chidden as a boy. J[OSEPH] C[ROSBY] (*N. & Qu.* V, vii, 464, 1877): The only objection to Daniel's emendation is that it makes no less than five changes in the original text. But the same sense and construction may be obtained by only one alteration, and that a very slight one,—viz. by reading *They're* for ''tis,'—placing the parenthetical clause between dashes, and closing the first sentence with a note of exclamation after 'ours,' thus:—'As his own state and ours! *They're* to be chid—As we rate boys—who, being mature in knowledge,' etc. By this arrangement and pointing, it will be seen

Enter a Meſſenger. 37

Lep. Heere's more newes.

Meſ. Thy biddings haue beene done, & euerie houre
Moſt Noble *Cæſar*, ſhalt thou haue report 40
How 'tis abroad. *Pompey* is ſtrong at Sea,
And it appeares, he is belou'd of thoſe
That only haue feard *Cæſar* : to the Ports
The diſcontents repaire, and mens reports
Giue him much wrong'd. 45

Cæſ. I ſhould haue knowne no leſſe,
It hath bin taught vs from the primall ſtate 47

47. *bin*] *been* F_4.

at once that 'As we rate boys' is to be construed as a parenthesis, and that 'who' has for its antecedent 'they' of the previous line, viz. persons generally who do so-and-so, and does not in any way refer to 'boys.' [HUDSON adopted this emendation of Crosby in his text. I cannot but believe that recent editors would have found less difficulty in these lines had they only followed the punctuation of the Folio, with a colon after 'chid,' instead of adopting Capell's text where is no punctuation after 'chid.' With 'chid' the sense is complete,—Anthony's conduct deserves to be chidden. Then the simile begins. It seems to me idle to discuss whether or not boys in general are mature or immature. The 'boys' that Shakespeare had in mind in this passage *were* 'mature in knowledge' and *did* 'pawn their experience.' 'Boys' is an elastic term. Later on, Anthony calls Cæsar a 'boy.' Compared with Anthony's fifty-two years thirty-two years may well be a boy's span, and can any one say that such a 'boy' might not be mature enough to recognize the folly of pawning experience to present pleasure? The old shepherd in *The Winter's Tale* thought that youths of three-and-twenty knew too much.—ED.]

43. **haue feard Cæsar**] JOHNSON: Those whom not *love* but *fear* made adherents to Cæsar, now show their affection for Pompey.

43. **to the Ports**] COLLIER (ed. ii): 'To the *fleets*' in the MS with some plausibility; but though we may believe 'ports' to have been caught from the line below, we refrain from alteration, inasmuch as 'ports' may be right. We are previously told that 'Pompey is strong at sea,' and to say that the 'discontents' repair 'to the *fleets*' is what might have been expected. [COLLIER adopted *fleets* in his *Third Edition*.] DYCE (ed. ii): I do not mean to say that the old text is wrong; but there is something disagreeable in the two lines [43 and 44] ending with the same syllable. [This adds a shade of plausibility to the emendation of Collier's MS.—ED.]

44. **discontents**] For examples of participles or adjectives, when used as nouns, with the inflection of the plural, see, if need be, ABBOTT, § 433.

45. **Giue him**] That is, represent him.

47. **primall state**] WORDSWORTH (p. 337): I am inclined to think there is a reference here to the meaning of Cain's name, 'a man gotten from the Lord,' at his mother's wish. See *Gen.* iv, 1 and margin. Compare the use of the word 'primal' in *Hamlet* III, iii, 37; also with reference to Cain: 'It hath the primal eldest curse upon 't, A brother's murder!'

That he which is was wiſht, vntill he were: 48
And the ebb'd man,
Ne're lou'd, till ne're worth loue, 50
Comes fear'd, by being lack'd. This common bodie,

49, 50. One line, Rowe et seq.
50. *ne're worth*] *not worth* Mal. conj. Rann.
51. *fear'd*] Ff, Rowe, Pope, Knt, Coll. i. *dear* Ktly. *dear'd* Theob. et cet.
This] *The* Han.

51. **Comes fear'd, by being lack'd**] WARBURTON: Let us examine the sense of this in plain prose: 'The earliest histories inform us, that the man in supreme command was always wish'd to gain that command, till he had obtain'd it. And he, whom the multitude has contentedly seen in a low condition, when he begins to be wanted by them, becomes to be "fear'd" by them.' But do the multitude fear a man because they want him? Certainly, we must read: 'Comes *dear'd*, by being lacked,' *i. e.* endear'd, a favourite to them. Besides, the context requires this reading; for it was not fear, but love, that made the people flock to young Pompey and what occasioned this reflection. So in *Coriolanus:* 'I shall be *lov'd*, when I am lack'd.' MALONE: Something, however, is yet wanting. What is the meaning of —'ne'er lov'd till *ne'er* worth love?' I suppose that the second 'ne'er' was inadvertently repeated at the press, and that we should read 'till *not* worth love.' KNIGHT [who follows the Folio]: The general reading is *dear'd*. But it must be remembered that Cæsar is speaking; and that, in the notions of one who aims at supreme authority, to be feared and to be loved are pretty synonymous. COLLIER (ed. i, also following the Folio): Warburton's alteration is plausible, but does not seem necessary. Cæsar may mean, that Pompey, by being so much backed by the people, has become powerful, and is therefore 'fear'd.' *Ibid.* (ed. ii, adopting *lov'd* from his MS): We accept the emendation of the MS with confidence, not lessened by the Shakespearian alliteration thus afforded. The meaning is too plain to need explanation. [In his *Third Edition* COLLIER adopted Warburton's *dear'd*.] J. CROSBY (*Shakespeariana*, Dec. 1883, p. 46) suggests that 'fear'd' should be 'spelt *'feer'd*, abbreviated from *affeer'd*, *i. e.*, estimated at its true worth, appraised, *valued*.' [This suggestion would be almost conclusive, were it possible to find a single instance where *affeer* is abbreviated to *'feer*, or where even any of the word's modifications is so abbreviated. Not an instance is to be found, I think, in the *N. E. D.* nor in WRIGHT'S *English Dialect Dictionary*, where such an abbreviation could not fail to be given, if it had been ever used in any English dialect. Cæsar is in a bitter mood. To his vexation over Anthony's misdoings is now added the mortifying news that those whose love for him had changed to fear were flocking to Pompey. Whereupon he begins to moralize and says that he ought to have known that this would be so, because from time immemorial he who is in power was loved up to the very moment when he attained that power. Then he became feared and people deserted him (just as they had deserted him for Pompey). Next, through this desertion, he becomes an ebb'd man. And this ebb'd man (again a victim of popular caprice, and now loved when all his power is gone and there is no longer profit in loving him), by being missed and wanted again by the people, comes again to be feared. Thus the common people go to and back, hither and yon, like a vagabond flag on the stream. If this interpretation be just, Warburton's emendation, *dear'd*, is needless, and the text of the Folio may be vindicated.—ED.]

Like to a Vagabond Flagge vpon the Streame,
Goes too, and backe, lacking the varrying tyde
To rot it ſelfe with motion.
Meſ. *Cæſar* I bring thee word,
Menacrates and *Menas* famous Pyrates
Makes the Sea ſerue them, which they eare and wound
With keeles of euery kinde. Many hot inrodes
They make in Italy, the Borders Maritime
Lacke blood to think e on't, and fluſh youth reuolt,
No Veſſell can peepe forth : but 'tis as ſoone
Taken as ſeene : for *Pompeyes* name ſtrikes more

52. *to*] Om. Ran. Var. '03, '13, '21.
Vagabond] *Vagobond* F_2.
53. *too*] *to* F_4.
backe] *fro* Ktly.
lacking] Ff, Rowe. *lashing* Pope. *lacquying* Theob. Han. Warb. *lacquing* Johns. *lackying* Cap. *lackeying* Steev. et seq. *tacking* Gould.
varrying] F_2.
54. [Enter another Messenger. Cap. Ran.
56. Menacrates] Menecrates F_4.
57. *Makes*] *Make* F_4 et seq.
eare] *tear* Grey (ii, 197).
58. *keeles*] *kneels* F_3. *knells* F_4.
inrodes] Rowe, Pope, Theob. Warb. Johns. *inroads* Han.
59. *Italy,*] *Italy;* Cap. et seq.
60. *fluſh youth reuolt*] *fleſh youth revolt* F_2. *fleſh youth to revolt* F_3F_4, Rowe. *freſh youth revolt* Anon. ap. Hal.
61. *forth :*] *forth,* Ff et seq.

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53. **lacking**] THEOBALD: The addition of a single letter [to the word in the Folio] will not only give us good sense, but the genuine word of our author into the bargain:—'*Lackeying* the varying Tide,' *i. e.* floating backwards and forwards with the variation of the tide, like a page, or lacquey, at his master's heels. STEEVENS: Compare Chapman's *Iliad*: 'My guide to Argos, either shipp'd, or lackeying by thy side,' Bk. 24th, [line 392.] Again, '—who would willingly Lackey along so vast a lake of brine.'—*Odyssey*, Bk. 5, [line 130.] Again in Marston's *Antonio and Mellida*, 1602: 'O that our power Could lackie or keep wing with our desires.'—*Second Part, Prologue.* COLLIER (ed. i): Southern in his Folio, 1685, altered 'lacking' to *backing.* HALLIWELL (*Notes*, etc. p. 13): 'Lacking' is rather a variation of form than an error. The same orthography occurs in a MS dated 1615, quoted by Hawkins, in his edition of Ruggle's *Ignoramus*, 1787, Appendix, p. 120. J. CHURTON COLLINS (p. 299): Theobald gave us back one of the finest onomatopœic lines in Shakespeare:—Goes to and back lackeying the varying tide.

55. **Mes.**] STEEVENS: Perhaps another Messenger should be noted here, as entering with fresh news. HEYSE (p. 146) makes the same suggestion, 'inasmuch as Cæsar had been assured that he should "every hour have report How 'tis abroad." That this second messenger brings nothing absolutely new is no more than is to be expected from reports every hour.'

57. **eare**] JOHNSON: To 'ear' is to *plough*; a common metaphor.

60. **Lacke blood to think e on't**] JOHNSON: Turn pale at the thought of it.

60. **fluſh youth**] STEEVENS: That is, youth ripened to manhood; youth whose blood is at the flow.

Then could his Warre reſiſted. 63
Cæſar. *Anthony*,
Leaue thy laſciuious Vaſſailes. When thou once 65
Was beaten from *Medena*, where thou ſlew'ſt
Hirſius, and *Pauſa* Conſuls, at thy heele
Did Famine follow, whom thou fought'ſt againſt,
(Though daintily brought vp) with patience more
Then Sauages could ſuffer. Thou did'ſt drinke 70

65. *Vaſſailes*] F_2. *Vaſſails* F_3. *Vaſſals* F_4, Rowe, Knt. *wassails* Pope et cet. (subs.)
66. *Was*] *Wert* Ff, Rowe,+, Cap. *Wast* Var. '78 et seq.
Was...Medena] *From Mutina was beaten* Han.
Medena] *Mutina* Rowe,+. *Modena* North's Plut. Johns. et seq.
67. Hirſius] Hirtius F_4 et seq.
Pauſa] Panſa Ff.
68. *follow*,] *follow;* Cap. et seq.
whom] *which* Han.
fought'ſt] *faught'ſt* F_3.
69. *with*] *bore with* Wray ap. Cam.
70. *Then*] *Than* F_4.

65. **Vassailes**] STEEVENS: *Wassel* is here put for intemperance in general. HENLEY: 'Vassals' is, without question, the true reading. KNIGHT: Wassal is employed by Shakspere in the strict meaning of drunken revelry; and that could scarcely be called 'lascivious.' On the contrary, 'leave thy lascivious *vassals*' expresses Cæsar's contempt for Cleopatra and her minions, who were strictly the vassals of Antony, the queen being one of his tributaries. DYCE (ed. ii): Knight prints 'vassals,' though the rest of the speech so distinctly shows that here *wassails* and not 'vassals' are in question. COLLIER: Either reading may be right; but *vassal* was not usually, though sometimes, spelt *vassaile*, and nothing is more likely than that the old compositor should use *v* for *w*. Cæsar has previously accused Antony of 'tippling with a slave,' and 'reeling the streets at noon,' which countenances *wassails* as an old drinking term; and, in addition, we may state that 'vassailes' is amended to *wassails* in the MS. [According to Bartlett's *Concordance*, 'vassal' or 'vassals' occurs twenty times elsewhere in Shakespeare, which added to the present instance make twenty-one; of this number three occur in the present play; in a third of the instances it is spelt in the Folio *vassaile* or *vassailes;* it is also so spelt in *Sonnet 58*. In none of these instances, except in the present, has there been any suggestion of *wassail;* nor can I see any necessity for such a suggestion here, in spite of the dogmatic assertion of Dyce, whose note, to my regret, I do not comprehend. It is really not clear to me that Anthony ought to leave his revelry in Egypt, because 'the rest of the speech so distinctly shows' that some time previously, at Modena, he drank gilded puddles and browsed on bark. The adjective which qualifies 'vassailes,' seems to me to be far more appropriate to humankind than to drinking bouts. In the present play, it is spelt 'vassaile,' II, vi, 71, and 'vassal,' V, ii, 35. It is to be borne in mind that the spelling of the compositors of the Folio is so lawless, that any appeal to its uniformity is generally useless.—ED.]

67. **Hirsius, and Pausa**] See *Appendix, Plutarch*.

69, 70. **more Then Sauages could suffer.** etc.] HAZLITT (p. 99): It is worth while to observe that Shakespear has contrasted the extreme magnificence of the descriptions in this play with pictures of extreme suffering and physical horror, not

The ſtale of Horſes, and the gilded Puddle
Which Beaſts would cough at. Thy pallat thē did daine
The rougheſt Berry, on the rudeſt Hedge.
Yea, like the Stagge, when Snow the Paſture ſheets,
The barkes of Trees thou brows'd. On the Alpes,
It is reported thou did'ſt eate ſtrange fleſh,
Which ſome did dye to looke on : And all this
(It wounds thine Honor that I ſpeake it now)
Was borne ſo like a Soldiour, that thy cheeke
So much as lank'd not.

Lep. 'Tis pitty of him.

Cæſ. Let his ſhames quickely
Driue him to Rome, 'tis time we twaine
Did ſhew our ſelues i'th'Field, and to that end
Aſſemble me immediate counſell, *Pompey*

72. *daine*] *dain* F_3F_4. *deign* Pope.
75. *brows'd*] *browſedſt* Ff.
76. *reported*] *repoted* F_3.
79. *borne*] *born* Pope, Cap. *bore* Theob. ii, Warb. Johns. Var. '73.
Soldiour] *Souldiour* F_2. *Souldier* F_3. *Souldiers* F_4. *Soldier* Rowe.
80. *as lank'd*] *as I lank'd* F_3F_4. *as lanked* Anon. ap. Cam.
81. *'Tis*] *It is* Han. Johns. Var. Ran. Steev. *Ay, 'tis* Anon. ap. Cam.
82–84. *Let...end*] Lines end, *time... end* Ktly.
83. *Rome,*] *Rome disgrac'd* Mal. conj.
'tis time] *time is it, that* Pope, +, Cap. Var. *'tis time indeed* Steev. conj. *'tis time at least* Words.
84. *i'th'*] *ith* F_2. *ith'* F_3F_4.
85. *me*] *we* Ff, Rowe, +, Cap. Ran. Steev. Var. Coll. Sing. Dyce, Wh. Glo. Sta.
immediate] *immediately* F_3. *immediatly* F_4.
counſell,] F_2. *councel,* F_3F_4. *council;* Rowe.

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less striking—partly perhaps to excuse the effeminacy of Mark Antony of whom they are related as having happened, but more to preserve a certain balance of feeling in the mind. [See *Appendix, Plutarch.*]

71. **The stale of Horses**] STEEVENS: All these circumstances of Antony's distress are taken literally from Plutarch. [The present item is not in Plutarch.—ED.]

71. **gilded Puddle**] HENLEY: There is frequently observable on the surface of stagnant pools, that have remained long undisturbed, a reddish gold-coloured slime.

81. **'Tis pitty of him**] ABBOTT (§ 174): 'Of' passes easily from meaning *as regards to* to *concerning, about.* [This half-line and the preceding, 'So much as lank'd not,' Abbott (§ 510) combines into one metrical line by 'giving the full pronunciation to' 'lank'd.' But is not thereby the evident intention of throwing the emphasis on ''Tis' defeated? For 'of,' see FRANZ, § 364; V, i, 81.—ED.]

85. **Assemble me immediate counsell**] MALONE: I do not recollect any instance where Shakespeare has introduced this [ethical dative] in solemn dialogue, where one equal is speaking to another. Perhaps the second Folio is right. So 'Haste we' II, ii, 194 ['dispatch we,' II, ii, 195]. KNIGHT: The modern read-

Thriues in our Idleneſſe.
Lep. To morrow *Cæſar*,
I ſhall be furniſht to informe you rightly
Both what by Sea and Land I can be able
To front this preſent time.
Cæſ. Til which encounter, it is my buſines too. Farwell.
Lep. Farwell my Lord, what you ſhal know mean time
Of ſtirres abroad, I ſhall beſeech you Sir
To let me be partaker.
Cæſar. Doubt not ſir, I knew it for my Bond. *Exeunt*

[*Scene V.*]

Enter Cleopatra, Charmian, Iras, & Mardian.

Cleo. *Charmian.*
Char. Madam.

89. *Both what*] *With what, both* Ktly. *With what* Anon. ap. Cam.
be able] *assemble* Anon. ap. Cam.
90, 91. *To...encounter*] As one line Pope et seq.
90. *front*] *'front* Cap. Var. Ran. Steev. Var. Sing. Ktly.
91. *it is*] *'Tis* Pope.
Farwell] Om. Han.
92–94. *Farwell...partaker*] Lines end, *Lord...abroad...partaker.* Pope, +.
93, 94. *Sir To*] Om. Pope, +.
94. *partaker*] *partaker of* Ktly.
95. *Doubt*] *Doubt it* Theob. +, Var. Ran.
ſir] Om. Pope.
95. *I... Bond*] Separate line, Cap. Steev. Var. Knt, Coll. ii, Sing. Dyce, Glo. Sta. Ktly.
knew] *know* Walker, Dyce ii, iii.
Bond] *bond. Farewell* Pope, Theob. Han. Warb.
Scene III. Rowe. Scene VI. Pope. Scene V. Cap. et seq.
Alexandria. Rowe. Alexandria. A Room in the Palace. Theob.
1. Enter...] Enter Cleopatra, supporting herself on Iras; Charmian and Mardian following. Cap.
2. Charmian.] *Charmian,*— Theob. et seq.

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ing is 'Assemble *we*;' and it is justified by the assertion that one equal is speaking to another. The commentators forget the contempt Cæsar had for Lepidus; they forget, too, the crouching humility of Lepidus himself [as shown in lines 93, 94. What Knight says about the slight estimation in which Cæsar held Lepidus is true enough and ingenious enough, but it may be doubted that Cæsar would thus give Lepidus orders as though he were a servant, especially since Lepidus would be himself of the council when assembled. I prefer *we* of F_2.—ED.].

95. I knew it for my Bond] M. MASON: That is, to be bounden duty. [I do not see the force of the past tense, 'knew.' WALKER (*Crit.* iii, 295) says 'Of course, *know*,' and one is inclined to acquiesce. Of the foregoing scene, VISCHER (p. 88) remarks that it might be dispensed with altogether or combined with a later one.—ED.]

Cleo. Ha, ha, giue me to drinke *Mandragoru.* 4

4. *Ha, ha,*] *Ha, ha*— Rowe,+. As separate line, Steev. et seq. (subs.)

4. Mandragoru] Mandragoras Ff, Rowe, Pope, Theob. Han. Warb. *Mandragora* Johns. et seq.

4. **Ha, ha,**] It is not easy to decide how this exclamation should be spelt, expressive as it is of mingled weariness and impatience. What is, possibly, the modern equivalent was spelt by Shakespeare's compositors five times 'heigh ho' and once 'hey ho.' I say 'modern equivalent' because Shakespeare does not always employ it to express weariness, for example, in the song in *As You Like It*, 'Then heigh ho, the holly, This life is most jolly.' In the present instance, howsoever it be spelt, it is not laughter, any more than is Othello's agonized, 'Ha, ha, false to me?'—ED.

4. **giue me to drinke**] DEIGHTON: Not 'give me mandragora to drink,' but 'enable me, put it in my power, to drink mandragora,' as in *Othello*, II, iii, 209, '*Give me to know* How this foul rout began.' [I think these two instances are hardly parallel. Othello demands certain information and follows up this demand with direct questions. Cleopatra gives a command which she does not expect to be obeyed; and would probably have refused the smallest sip, had mandragora been really brought to her.—ED.]

4. **Mandragoru**] In the *Text. Notes* of the *Cam. Ed.* 'Mandragora' is given as the word in F_1. This is possibly an instance, among many, of a variation in copies of the same edition. It is clearly 'Mandragoru' in my copy of F_1; it is so also in Vernor and Hood's *Reprint* of 1807; in Booth's *Reprint*, and in Staunton's *Photolithograph*. It is a matter of very small importance, and serves only as a warning against a reliance, too implicit, on the spelling of Shakespeare's compositors.—ED.

4. **Mandragoru**] 'Mandragora hath that name, for it beareth apples with great savour of the greatnesse of the apples of *Macian*, and is called *Malum terre* among Latines. And Poets call it *Antropomoros*, for the root thereof is some deale shapen as a man: the rinde thereof medled with Wine is giuen to them to drinke that shall be cut in the body, for they shuld sleepe and not feele the sore cutting. . . . And *Diosco.* saith, that *Mandragora* is a sleeping hearbe. . . . For the rindes thereof sod in Wine, cause sleepe, & abateth all manner sorenesse: and so that time a man feeleth vnneth, though he bee cut.'—Batman *vppon Bartholome*, 1582, Liber XVII, Chap. 104, p. 304. Page after page could be quoted of the superstitions which have clustered about this plant. All that Cleopatra cared for here and now was its narcotic power, and that quality is all that a note need set forth. Therefore it is, that only the foregoing extract from Bartholome is given,—a book probably less accessible to the general reader than many another. Should a student wish, however, to pursue the subject further, he is referred to:— Lyte's trans. of Dodoens, ed. 1578, p. 437; Holland's *Plinie*, tome II, bk. xxv, ch. 13, ed. 1634; Gerarde's *Herball*, p. 351, ed. 1633; Lupton's *Thousand Notable things of sundrie sortes*, Third Booke, 43, ed. 1627 (where directions may be found 'to make a counterfet Mandrage, which hath been sold by deceiuers, for much money'); Nares, *s. v.*; Ellacombe, *Plant Lore*, p. 117; Grindon, *Shakspere Flora*, p. 290; Seager, *Natural History in Shakespeare's Time*, p. 195; or *Othello*, III, iii, 384; *Rom. & Jul.* IV, iii, 47 of this Edition. Finally, there is an exhaustive discussion of it, historically and botanically, by Prof. FERD. COHN in the *Fünfundsechzigster Jahres-Bericht der Schlesischen Gesellschaft f. vaterländische Cultur*, Breslau, 1888, p. 285.—ED.

Char. Why Madam?
Cleo. That I might ſleepe out this great gap of time:
My *Anthony* is away.
Char. You thinke of him too much.
Cleo. O 'tis Treaſon.
Char. Madam, I truſt not ſo.
Cleo. Thou, Eunuch *Mardian*?
Mar. What's your Highneſſe pleaſure?
Cleo. Not now to heare thee ſing. I take no pleaſure
In ought an Eunuch ha's: Tis well for thee,
That being vnſeminar'd, thy freer thoughts
May not flye forth of Egypt. Haſt thou Affections?
Mar. Yes gracious Madam.
Cleo. Indeed?
Mar. Not in deed Madam, for I can do nothing
But what in deede is honeſt to be done:
Yet haue I fierce Affections, and thinke

6. *time:*] Ff. *time* Knt, Dyce, Wh. Glo. Cam. *time,* Rowe et cet. (subs.)
8. *too much*] Separate line, Cap. Steev.
9. *O'tis*] *O, that is* Han. *O!*— Cap. *O,* Steev. *Oh! it is* Ktly.
11. *Thou, Eunuch*] *Thou, Eunuch,* Rowe, Theob. Warb. Johns. Cap. Coll. Wh. *Thou eunuch,* Pope, Han. *Thou! Eunuch!* Var. '73. *Thou, eunuch!* Var. '78, Mal. Steev. Knt.
11. Mardian?] *Mardian*— Theob.
14. *ought*] *aught* Theob. ii, Warb. Johns. Var. '73 et seq.
15. *vnſeminar'd*] *unſeminaried* Ff, Rowe.
19. *in deed*] *indeed* F_2F_3.
20. *in deede*] *indeed* Ff, Rowe, Pope, Han. Warb. Cap. Var. '85, Knt, Sing. Dyce, Sta. Glo. Cam. Ktly, Wh. ii.

MRS JAMESON (p. 130): Finer still are the workings of her variable mind and lively imagination, after Antony's departure; her fond repining at his absence, her violent spirit, her right royal wilfulness and impatience, as if it were a wrong to her majesty, an insult to her sceptre, that there should exist in her despite such things as space and time; and high treason to her sovereign power, to dare to remember what she chooses to forget.

6, 7. **this great gap of time: My Anthony is away**] The modern punctuation, either with or without a comma after 'time,' is, I think, much to be preferred to the colon of the Folio, and yet it does not convey exactly the meaning of the Folio. According to the Folio, Cleopatra seems to say in effect, 'That I might sleep out this great gap of time. Cannot you understand? My Anthony is away.'—ED.

9. **O 'tis Treason**] STEEVENS deemed this phrase 'cold and unmetrical,' he, therefore omitted ''tis.' WALKER (*Crit.* iii, 295) agreed with him in the omission. And both were anticipated by CAPELL.

16. **May not flye forth of Egypt**] For several other examples of this somewhat unusual form, 'forth of,' see FRANZ, § 388, *e*): Compare also, IV, x, 9, 'They have put forth the Hauen,' where 'forth' is a true preposition.

What Venus did with Mars.
Cleo. Oh *Charmion*:
Where think'ſt thou he is now? Stands he, or ſits he?
Or does he walke? Or is he on his Horſe?
Oh happy horſe to beare the weight of *Anthony*!
Do brauely Horſe, for wot'ſt thou whom thou moou'ſt,
The demy *Atlas* of this Earth, the Arme
And Burganet of men. Hee's ſpeaking now,
Or murmuring, where's my Serpent of old Nyle,
(For ſo he cals me:) Now I feede my ſelfe
With moſt delicious poyſon. Thinke on me

23. Charmion.] Charmian; F_2F_4. Charmain; F_3. *Charmian!* Rowe.
24. *Stands he*] *Stands* F_3F_4.
28. *demy* Atlas] *demi-Atlas* Steev. et seq.
29. *Burganet*] *Burgonet* Ff.
29. *men*] *man* Ff, Rowe,+, Cap. Var. Ran.
29–34. Mnemonic lines, Warb.
31, 32. *me:*)...*poyſon. Thinke*] *me*—...*poiſon—thinks* Ktly.

28. **the Arme**] COLLIER: By 'arm' is probably to be understood *weapon*.

29. **Burganet**] MURRAY (*N. E. D.*): An adaptation of Old French *bourguignotte*, apparently formed on *Bourgogne*, Burgundy. b. A helmet with a visor, so fitted to the gorget or neck-piece, that the head could be turned without exposing the neck.

29. **men**] Although the reading of the First Folio should not be disturbed, the reading of the Folios, 'man,' with its all-embracing scope seems the finer; Anthony is the demi-Atlas of the earth, the arm and burgonet of all the inhabitants thereof.—ED.

29. **Hee's speaking now**, etc.] HAZLITT (p. 97): Few things in Shakespear (and we know of nothing in any other author like them) have more of that local truth of imagination and character than the passage in which Cleopatra is represented conjecturing what were the employments of Antony in his absence. 'He's speaking now, or murmuring—*Where's my serpent of old Nile?*' Or again, when she says to Antony, after the defeat at Actium, and his summoning up resolution to risk another fight—'It is my birth-day; I had thought to have held it poor; but since my lord is Antony again, I will be Cleopatra.' [This 'birthday,' Shakespeare found in Plutarch.]

31, 32. **cals me:) . . . Thinke**] KEIGHTLEY (*Exp.* 312): 'For so he calls me—Now I feed myself With most delicious poison—thinks on me,' etc. It is thus I would give force to the passage. The appeal to those present is feeble. [In considering 'Now I feed myself With most delicious poison' as parenthetical, Keightley is anticipated by Capell. What Keightley may gain in force by continuing in *thinks* the nominative of 'calls,' does he not lose in elegance by adopting a commercial style in omitting *he*?—ED.]

31. **Now I feede my selfe**] SEWARD (*Preface to Beaumont & Fletcher*, p. lxvi): The editions which distinguish Antony's speech, either by Italics or commas, make him only say, 'where's my serpent of old Nile?' and the rest is Cleopatra's own. But surely it is a strange compliment only to call her a 'serpent of Nile.' And why

That am with Phœbus amorous pinches blacke,
And wrinkled deepe in time. Broad-fronted *Cæſar*,
When thou was't heere aboue the ground, I was
A morſell for a Monarke : and great *Pompey*
Would ſtand and make his eyes grow in my brow,
There would he anchor his Aſpect, and dye

34. *time.*] Ff, Pope, +, Wh. i. *time!* Var.'73, Ktly. *time?* Rowe et cet.
36. *for a*] *of a* F_3F_4, Rowe.
36. Pompey] *Pompey's son* Anon. (MS in Editor's copy of F_2).

then does she mention it as a wonder that he should say such rapturous things of her in her decline of life? No, Antony's speech should be continued as the metaphor is: 'Where's my serpent of old Nile?—Now I feed myself With most delicious poison.—' Both parts belong to him; and then she goes on, 'Think,' says she, 'that he utters such raptures as these on me, tho' now wrinkled deep in Time.' [It is almost needless to remark that no one has ever adopted this arrangement.—ED.]

32. **most delicious poyson**] It is poison because the reminiscence 'works like madness in her veins.'

32-34. **Thinke on me . . . wrinkled deepe in time**] THEOBALD, in his first edition included these lines in quotation marks, for which he has nowhere, that I can find, offered any explanation. It is not his custom so to mark mnemonic lines; only Pope and Warburton thus mark them. They were not repeated in his *Second Edition*.

33. **with Phœbus amorous pinches blacke**] HAZLITT (*Elizabethan Literature*, p. 52, ed. 1869) says that this line of Cleopatra is the same as the following exclamation of Eleazer, the Moor, in *Lust's Dominion*:—'Now by the proud complexion of my cheeks, Ta'en from the kisses of the amorous sun.'—III, iv, p. 140, ed. Haz. Dodsley. Collier thinks that *Lust's Dominion* was probably written in 1599—1600. There is, however, but little parallelism between the two passages. It is only by a flight of fancy that 'kisses' can turn a fair cheek black (they generally turn it red), but an 'amorous pinch' is a 'feeling disputation' which is sure to be followed by black traces.—ED.

34. **wrinkled deepe in time.**] It is almost impossible to accept the interrogation mark which a large majority of editors have followed Rowe in placing at the end of this sentence. Cleopatra is wrapt out of herself by the delicious poison, and apostrophises the absent Anthony, just as, in the next line, she apostrophises the dead Cæsar.—ED.

34. **Broad-fronted Cæsar**] SEWARD (*Preface to Beaumont & Fletcher*, p. lxvi): Is there the least ground from Medals, Statues, or History for this description of Cæsar? No, but the very reverse. Look on his medals, and particularly on the fine bronze at Dr Mead's, and you'll find that he has a remarkably *sharp forehead*. But there is a peculiarity in Cæsar's *forehead* mentioned by all Historians, and confirmed by medals and statues. He was *bald*, and boasted that he would cover his temples with laurels instead of hair; and, for that purpose, after he was Dictator, constantly wore his laurel-crown. I read therefore, '*Bald*-fronted Cæsar.' HENLEY sees in 'broad-fronted' the very allusion to baldness which Seward denies.

38. **Aspect**] For a list of other words 'in which the accent is nearer the end than with us,' see ABBOTT, § 490.

With looking on his life. 39

Enter Alexas from Cæſar. 40

Alex. Soueraigne of Egypt, haile.

Cleo. How much vnlike art thou *Marke Anthony?*
Yet comming from him, that great Med'cine hath
With his Tinct gilded thee.
How goes it with my braue *Marke Anthonie?* 45

Alex. Laſt thing he did (deere Qu ene)
He kiſt the laſt of many doubled kiſſes 47

40. Enter...] Enter Alexas. Rowe,+.
42. *vnlike art thou*] *art thou like* F_3F_4. *art thou unlike* Rowe,+.
Anthony?] Ff, Rowe,+. *Antony;* Coll. *Antony!* Cap. et cet.
46. *Laſt thing*] *The very last thing that* Words.
Qu ene] F_2.
47. *kiſt...kiſſes*] *kiſt...kiſſes*, Ff. *kist, ...kisses*, Theob.

43, 44. **that great Med'cine hath With his Tinct gilded thee**] There seems to have been, of old, some nicety observed in the spelling of *Medicine*. Hanmer here spells it 'Med'cin,' and Capell, who in his text spells it, 'Med'cine,' as it is in the Folio, says in his Notes that it should have been spelt *Med'cin*, because 'the appellation is given to Antony, as being the curer of all her sorrows.' On the other hand, Hanmer in *All's Well*, II, i, 74, 'I have seen a medicine That's able to breathe life into a stone,' spells the word in question, *Medecine*, and, in a note, says it is 'here put for a *She-physician*.' So that according to Hanmer, we have *Med'cin*, masculine, *Medecine*, feminine. WALKER (*Crit.* iii, 295) also thinks that 'medicine' in the present passage means *physician*. JOHNSON comes nearer the truth, I think, when he says that there is here an allusion 'to the philosophers stone, which, by its touch, converts base metal into gold. The Alchemists call the matter, whatever it may be, by which they perform transmutation, a *medicine*.' The particular 'medicine' Cleopatra refers to, is, I think, the *elixir vitae*, which is what Anthony certainly was to her, and into this elixir, gold enters as an essential ingredient, hence the word 'gilded.' There would have been no thought that Anthony was himself the physician, I think, had the use of *its* been so common that Cleopatra could have said 'that great medicine hath With *its* tinct gilded thee.' As to any distinction between *Med'cin* and *Med'cine*, if there be a reference to it in the *N. E. D.*, it has escaped me.—ED.

47. **doubled kisses**] CAPELL (i, 30): Should a man be so hardy, as to say—that 'the last of many doubl'd kisses' is predicated of the 'pearl,' might he expect pardon? Grammar is on his side, and the truth of construction; But where find a reason why a pearl should be called so? The pearl is met with in oisters that are found in some particular seas; and naturalists tell us,—it is at first a small seed, that has a kind of growth in the shell it adheres to; which growth is effected by the accession of coat after coat, one enclosing other in the manner of onions: Now, is it too great a liberty for a poet to say of it,—that the fish it's mother forms those coats by a repetition of touchings, which he calls—'kisses?' if this will not be allow'd of, a better solution must be sought for; and no such offers itself at present. This circumstance of the pearl is not in Plutarch: but there is mention in Pliny—of a pearl

This Orient Pearle. His ſpeech ſtickes in my heart.
Cleo. Mine eare muſt plucke it thence.
Alex. Good Friend, quoth he:
Say the firme Roman to great Egypt ſends
This treaſure of an Oyſter: at whoſe foote
To mend the petty preſent, I will peece
Her opulent Throne, with Kingdomes. All the Eaſt,
(Say thou) ſhall call her Miſtris. So he nodded,
And ſoberly did mount an Arme-gaunt Steede,

50. *Friend*] *Friends* Rowe ii, Pope.
51. *firme*] *firm* F_3F_4.
53. *peece*] *piece* F_3F_4. *pace* Warb. Han. *space* Grey.
56. *an Arme-gaunt*] Ff. *an arm-girt* Han. Coll. ii, Wh. Huds. *a termagant* M. Mason, Steev. Var. '03, '13, Hazlitt. *an arrogant* Boaden, Sing. Ktly, Dtn. *a merchant* Bulloch. *an ardent* Kinnear. *an arme-g'raunt* Gould. *a barbèd* Words. *an arm-soned* Joicey (*N. & Q.* VII, xii, 342).

of incredible value, belonging to Cleopatra; and this, it is probable, was Antony's 'petty present.' [Anthony showed the wild warmth of his love and longing by doubled and redoubled kisses.—ED.]

48. **Orient**] STAUNTON: That is, pellucid, lustrous. [Thus, Milton: 'His orient liquor in a crystal glass.'—*Comus*, 65.]

51. **the firme Roman**] WALKER (*Crit.* iii, 295): What can 'firm' mean here? Read 'the *first* Roman.' 'But,' asks DYCE (ed. ii) 'does not "firm" mean *constant*?'

52. **at whose foote**] THEOBALD (ed. i): This has relation neither to Cleopatra, nor her throne; but means, that *in sequel* of the present sent, he would *second* it with a richer. We have a similar expression in II, ii, 184, 'At heele of that, defie him.'

53. **peece**] WARBURTON: This expression of 'piecing her throne' is indeed tolerable; but barely so. No bungling carpenter could have expressed his labour worse. I suspect that Shakespeare wrote, 'I will *pace* Her opulent throne,' *i. e.* I will erect an imperial throne for her, and every step up to it shall be a kingdom. The expression is noble, and the idea vastly magnificent. SEWARD (*Preface*, p. lxvii): To *piece*, to this day signifies to join two pieces together, or to fasten new parts to anything, as to *piece a rope*, to *piece a beam*. I will join new kingdoms to her Dominions, and make her Queen of Asia as well as Egypt. SCHMIDT (*Lex. s. v.* Piece, vb. 3) to the same effect furnishes the following:—'all of it with our displeasure pieced.'—*Lear*, I, i, 203; 'I twice five hundred and their friends to piece 'em.'—*Cor.* II, iii, 220; and two or three other examples.

54. **opulent**] DEIGHTON: It is perhaps doubtful whether this means 'already opulent,' or 'which shall thereby be made opulent.'

56. **an Arme-gaunt Steede**] WARBURTON: That is, his steed worn lean and thin by much service in war. So Fairfax, 'His *stall-worn* steed the champion stout bestrode.' SEWARD (*Preface*, p. lxvii): Why must Antony . . . have nothing to ride on but an old battered lean war-horse? . . . By 'arm' we all understand the *shoulder*, in Latin *armus*; 'gaunt' is *lean* or *thin*. . . . 'Arm-gaunt' therefore signifies *thin-shouldered*, which we know to be one of the principal beauties of a horse. EDWARDS (p. 131, where he proposes, independently, the same meaning as Seward):

[56. an Arme-gaunt Steede]

Mr Warburton here seems to have stolen Don Quixote's Rosinante, to mount the demi-Atlas of *this* earth. . . . However, he seems to have matched him well, with one from Fairfax who is *stall-worn*. . . . But Mr Warburton, who made this match, has played us a Yorkshire trick; and the odds are prodigiously on old Fairfax's side; for when I come to look upon him in his stable, he is really not a *stall-worn*, but a *stalworth* steed; now *stalworth* or *stalwart*, signifies *bold*, *courageous*, *strong*. HEATH (p. 452): 'Arm-gaunt' is in my apprehension, a steed whose armour fitted him, and set close about him. JOHNSON: *Arm* is the Teutonick word for *want*, or *poverty*. 'Arm-gaunt' may be therefore an old word, signifying *lean* for *want*, ill fed. Edwards's observation, that a worn-out horse is not proper for Atlas to mount in battle, is impertinent; the horse here mentioned seems to be a post-horse, rather than a war-horse. Yet as 'arm-gaunt' seems not intended to imply any defect, it perhaps means, a horse so slender that a man might clasp him, and therefore formed for expedition. MALONE: On this passage, which I believe to be corrupt, I have nothing satisfactory to propose. It is clear that whatever epithet was used, it was intended as descriptive of a beautiful horse, such (we may presume) as our author has described in his Venus and Adonis. M. MASON: I should amend by reading: 'a *termagant* steed, *That* neigh'd,' etc. *Termagant* means *furious*. So Douglas, in *Henry IV.* is called the *termagant* Scot, an epithet that agrees well with the steed's neighing so high. Besides, by saying that Antony mounted composedly a horse of such mettle, Alexas presents Cleopatra with a flattering image of her hero, which his mounting slowly a jaded post-horse, would not have done. STEEVENS: When I first met with Mason's conjecture, I own I was startled at his boldness; but that I have since been reconciled to it, its appearance in the present text of Shakspeare will sufficiently prove. The sobriety displayed by Antony in mounting a steed of temper so opposite, reminds us of a similar contrast in Addison's celebrated comparison of the Angel: '*Calm* and *serene* he drives the furious blast.' BOSWELL: May I be permitted to throw out a conjecture, as to which I myself have no great confidence. *Gaunt* is certainly *thin*; but as it is generally used in speaking of animals made *savage by hunger*, such as a *gaunt* wolf, a *gaunt* mastiff, it is possible that it may derivatively have acquired the sense of fierce, and an *arm-gaunt* steed may signify a steed looking fierce in armour. NARES (*Gloss. s. v.*): It seems to me that Warburton though he failed in his proof, gave the interpretation best suited to the text, *worn by military service*. This implies the military activity of the master; all the rest of the senses are reproachful, and are therefore inconsistent with the speech which is made to display the gallantry of a lover to his mistress. DYCE (*Notes*, p. 151) quotes Nares with approval, and adds that he has not the slightest doubt that Collier's MS and Hanmer were right in their 'arm-*girt*.' KNIGHT: 'Arm-gaunt' conveys the notion of a steed fierce and terrible in armour; and the epithet therefore is not to be lightly replaced by any other. COLLIER (ed. i): 'That is, a horse which had perhaps become gaunt by bearing arms. However this is doubtful.' COLLIER in his *Second Edition* adopted the change of his MS, *arm-girt*, 'which accords with Hanmer's suggestion: *arm-girt* is, of course, girded with armour.' In his *Third Edition*, he discarded *arm-girt* and returned to 'arm-gaunt' which, he says, 'is very intelligible, and not less forcible.' W. N. L[ETTSOM?] (*N. & Qu.* I, vii, 378, 1853): This appears to me a mere misprint for *rampaunt*, but whether *rampaunt* was Shakespeare's word or a transcriber's sophistication for *ramping* is more than I can undertake to determine. . . . At one period to *ramp* and to *prance* seem to have been

[56. an Arme-gaunt Steede]

synonymous. Spenser makes the horses of night 'fiercely ramp,' and Surrey exhibits a *prancing* lion. R. G. WHITE (*Sh.'s Scholar*, 1854, p. 448) made the same emendation. PERRING (p. 436) also approves, and, on the supposition that the phrase originally stood *on a rampaunt*, furnishes an imaginary genealogy of the word as we now have it, thus:—*arampaunt*, *aramgaunt*, *armgaunt*. SINGER: The epithet, *arrogant* [adopted in Singer's text], is the happy suggestion of Mr Boaden, and is to be preferred, both on account of its more striking propriety and because it admits of the original article, 'an' retaining its place before it. R. G. WHITE: Being able to discover no meaning in 'arme-gaunt,' I hardly hesitate to substitute Hanmer's *armgirt*. HALLIWELL: 'Arm-gaunt,' that is, a steed as thin as one's arm, one worn lean and thin by excessive service in war. Chaucer has a similar compound, *armgrete*, as large as the arm,—'His lange heer y-kempt byhynd his bak, As eny raven fether it schon for blak. A wrethe of gold arm-gret, and huge of wighte, upon his heed,' etc.—[*The Knightes Tale*, line 1285, ed. Morris.] STAUNTON: If the original lection be genuine, which we doubt, 'gaunt' must be understood to mean *fierce, eager*. WALKER (*Crit.* iii, 297) adopts Mason's '*termagant*, of course,' and adds, '*Termagant* may have been written *tearmagant*, as *cleargie*, and some other old forms, among the rest *tearme*. . . . But I rather think it was written *tarmagaunt*. Hamlet of 1603, —"I would have such a fellow whipt, for o'redoing tarmagant." . . . The old spellings, "Arme-gaunt" and *tarmagaunt* render the mistake easily intelligible.' LETTSOM (Walker's editor) in a footnote to the foregoing, 'confesses that he cannot agree with Walker in his approbation of Mason,' and justly says that, '*Termagant* in the sense of *violent* is essentially a comic word.' DYCE rehearses various emendations, without expressing any opinion other than that Mason's *termagant* is 'very bad.' KEIGHTLEY (*Exp.* 312): The best correction seems to be that of Boaden and myself, *arrogant*; we might also read *ardent*; or *angry*. I had, like M. Mason, conjectured *termagant*; but that term is never applied to an animal. JOHN HUNTER: We think 'arm-gaunt' refers to the angular parts of the horse's armour, as resembling the projecting bones of a lean or gaunt animal. SCHMIDT (*Lex.*): There is in old English another 'gaunt,' the German *ganz*, signifying *whole, healthful, lusty*, and 'arm-gaunt' may mean completely armed, harnessed, or rather: lusty in arms, full of life and spirits even under the weight of arms. R. M. SPENCE (*N. & Qu.* 1878, V, x, 244): Of the one adjective I make two, 'arm'd gaunt.' I regard it as an error not of sight but of hearing. Let any one pronounce the two words, and, unless his utterance be more than ordinarily distinct, ten to one his *arm'd gaunt* will reach the ear of his auditor as *arm-gaunt*. In this case the printer has only too faithfully followed the amanuensis. J. D. (*N. & Qu.* 1879, V, xii, 163) on the authority of *The Gentleman's Dictionary*, 1705, accepts *arm* as denoting in Shakespeare's time, 'the fore-thigh, or upper part of the fore-leg of a horse. "Arm-gaunt" means, therefore,' he says, 'slender in the fore-thigh, or fore-leg, and is equivalent to *high-bred*.' B. NICHOLSON (*N. & Qu.* 1892, VIII, i, 182) suggests that *gaunt* might have been the perfect participle *gaunted*, where the final *-ed* had been absorbed in the final *t* of *gaunt*, and inasmuch as this, 'as shown by *gauntlet*, is derived from the French *gant*, "arm-gaunt" is *armour-gloved*. A poetic metaphor, and one which beautifully expresses how the armourer so metal-gloved his steed as not to impede any of his natural actions.' ROLFE: I have no doubt that it is a misprint. The poet's word was not improbably *rampaunt*, though the article 'an' favours *arrogant*. MURRAY (*N. E. D. s. v.* Arm. *sb*[1], III): Meaning not certainly known. ? with gaunt limbs.

Who neigh'd ſo hye, that what I would haue ſpoke, 57
Was beaſtly dumbe by him.
Cleo. What was he ſad, or merry?
Alex. Like to the time o'th'yeare, between ỹ extremes 60

57. *hye*] *high* F_3F_4.
58. *beaſtly*] *beastlike* Han. Om. Words. *dumbe*] F_2. *dumb* F_3F_4, Rowe, Pope, Johns. Var. '73, Sing. *drown'd* Bailey. *dumb'd* Theob. et cet.
59–62. *What...note him.*] Lines end, *ſad ... between ... ſad...diſpoſition ... note him.* Han.
59. *What*] Ff. *What!* Coll. Wh. *What,* Rowe et cet. *ſad,*] F_2. *ſad* F_3F_4.
60. *o'th'*] *oth'* Ff.

[If 'Arme-gaunt' be not a misprint, it is so near it that it might as well be one outright, and live up to its character. Some of the best editors and critics have so deemed it. In view of the formidable, not to say appalling combination of equine qualities and armourer's art which has been detected in this adjective, Anthony would have been more than mortal had he not approached his steed with extreme caution, and mounted it 'soberly.'—ED.]

58. **Was beastly dumbe by him**] THEOBALD: Alexas means, the horse made such a neighing, that if he had spoke he could not have been heard. I suspect the poet wrote, 'Was beastly *dumb'd* by him,' *i. e.* put to silence. Thus in *Pericles*, V, Prologue 5, 'Deep clerks she dumbs.' WARBURTON: Shakespeare wrote: 'Who neigh'd so *loud*, that what I would have spoke Was beastly *done* by him,' *i. e.* the sense of what I would have spoke the horse declared, tho' in inarticulate sounds. [No space on any page can be so precious that room should not be found on it for this Warburtonian gem.] COLLIER (*Emend.* p. 488): The MS gives, 'Was *boastfully* dumb'd by him.' One slight objection to this change is that *boastfully* must be read as a disyllable, and such is the case with various words. . . . *Boastfully* might be, and probably was, misprinted 'beastly.' DYCE (*Notes*, p. 152): But why did the MS alter 'beastly' to *boastfully* (which I should have thought nobody *could* 'read as a disyllable,' had not Mr Collier declared that it '*must* be read as such')? Merely because he happened not to perceive the meaning which Shakespeare evidently intended 'beastly' to convey, viz. *in the manner of a beast*,—i. e. *by inarticulate sounds* which rendered vain all attempts at speaking on the part of Alexas. SINGER: 'Dumbe' was altered by Theobald without necessity. The *arrogant* steed, says Alexas, would let no sound be heard but his own, he neighed so loud that what I would have spoke was made unintelligible, no better than the sound of a dumb animal. WALKER (*Crit.* ii, 61) gives the present 'dumbe' as the first example under his 'Article, lxii,' which treats of 'final *d* and final *e* confounded.' He concludes, of course, that the true word is *dumb'd*. This confusion he attributes mainly (and his editor, Lettsom, agrees with him) to some peculiarity in the old method of writing the final *e* or *d*. This may be so, but in a number of cases, this confusion is due, I think, either to the imperfect pronunciation of the reader who read aloud the copy to the compositor, or else to the failure of the compositor to catch the reader's full pronunciation. See 'vouchsafe,' I, iv, 10; 'Tawny fine,' II, v, 16, and 'Or looke on thine,' V, i, 49.—ED.

59. **What was he sad, or merry?**] Neither the punctuation of the Folio nor that of Rowe, which has been almost uniformly followed, seems to me quite correct. I should prefer, as more natural, 'What was he, sad or merry?'—ED.

Of hot and cold, he was nor ſad nor merrie.
Cleo. Oh well diuided diſpoſition: Note him,
Note him good *Charmian*, 'tis the man ; but note him.
He was not ſad, for he would ſhine on thoſe
That make their lookes by his. He was not merrie,
Which ſeem'd to tell them, his remembrance lay
In Egypt with his ioy, but betweene both.
Oh heauenly mingle ! Bee'ſt thou ſad, or merrie,
The violence of either thee becomes,
So do's it no mans elſe. Met'ſt thou my Poſts?
Alex. I Madam, twenty ſeuerall Meſſengers.
Why do you ſend ſo thicke?
Cleo. Who's borne that day, when I forget to ſend to *Anthonie*, ſhall dye a Begger. Inke and paper *Charmian.* Welcome my good *Alexas.* Did I *Charmian*, euer loue *Cæſar* ſo?
Char. Oh that braue *Cæſar*!
Cleo. Be choak'd with ſuch another Emphaſis,
Say the braue *Anthony.*
Char. The valiant *Cæſar.*
Cleo. By *Iſis*, I will giue thee bloody teeth,
If thou with *Cæſar* Parago nagaine :

61. *nor ſad*] *not ſad* F_3F_4, Rowe, Pope, Han.
62. *Note him,*] Om. Pope, +.
63. Charmian] Charmain F_3.
70. *mans*] *man* Ff et seq.
72–76. *Why...ſo?*] Ff. Lines end, *day*, ... Anthonie, ... Charmian. ... Charmian, ...*ſo?* Rowe et seq.
82. *Parago nagaine*] F_1.

68. **mingle**] For many other words similarly used as nouns, see ABBOTT, § 451.

68. **Bee'st thou**] ABBOTT (§ 298): *Be*, *Beest*, etc. were used in Anglo-Saxon generally in a future sense. Hence, since the future and subjunctive are closely connected in meaning, *be* assumed an exclusively subjunctive use ; and this was so common, that we not only find 'if it *be*' (which might represent the proper inflected subjunctive of *be*), but also 'if thou *beest*,' where the indicative is used subjunctively.

70. **So do's it no mans else**] That is, 'So does it *as* no man else.' For other examples of the omission of *as*, see ABBOTT, § 281. 'Mans' is here one of the very many instances gathered by WALKER (*Crit.* i, 240) of 'the final *s* interpolated and omitted in the First Folio,' see I, iv, 11.

73, 74. **Who's borne that day, . . . shall dye a Begger**] There is no hidden meaning here, I think ; it is simply that the day shall be ill-omened, or as Constance says in *King John*, 'This day all things begun, come to ill end.'—ED.

82. **Parago nagaine :**] THISELTON (p. 10) : The colon after 'againe' was probably deliberately placed there to indicate by a pause a special emphasis on the succeeding 'My man of men.'

My man of men.
Char. By your moſt gracious pardon,
I ſing but after you.
Cleo. My Sallad dayes,
When I was greene in iudgement, cold in blood,
To ſay, as I ſaide then. But come, away,
Get me Inke and Paper,
he ſhall haue euery day a ſeuerall greeting, or Ile vnpeople Egypt. *Exeunt*

87–88. *iudgement,...blood,...then.*] Ff, Rowe. *judgement,...blood!...then.* Pope. *judgement, ... blood! ... then,—* Theob. *judgement. ... blood! ... then,—* Warb. Johns. Var. '73. *judgement, ...blood;... then!* Cap. Hunter, Sta. *judgement,— ...blood, ...then!* Wh. i. *judgement!... blood, ...then!* Ktly. *judgement:...blood, ...then!* Var. '78 et cet.

89–91. *Get...Egypt*] Ff, Rowe, Pope, Theob. Warb. Lines end, *paper;...greeting...Egypt* Johns. Var. '21, Coll. Sing. Dyce, Wh. Glo. Cam. Hal. *day...Egypt* Han. et cet.

90. *a ſeuerall greeting*] *ſeverall greeting* F_2F_3. *several greetings* F_4, Rowe, Pope, Theob. Warb.

86–88. **My Sallad dayes, When I was greene in iudgement, cold in blood, To say, as I saide then.**] THEOBALD questions the propriety of 'sallad,' and calculates the age of Cleopatra, when she was in love with Cæsar, to be twenty years. He then goes on to say that, 'If an Ægyptian could at those years have reason to complain of coldness of blood, she must have a very particular constitution.' But he concludes by upholding Shakespeare, who found his authority in Plutarch's report that Cleopatra was 'but a young thing' when she knew Cæsar and Pompey, and that she fell in love with Anthony in the prime of her beauty. (See *Appendix, Plutarch.*) WARBURTON inflicts what it is difficult to regard as other than an injury to the text, by giving what he calls, 'Shakespear's best justification' in 'restoring his own sense, which is done merely by a different pointing:—"My sallad days: When I was green in judgment. Cold in blood! To say as I said then." *Cold in blood*, is an upbraiding expostulation to her maid. *Those*, says she, *were my sallad days, when I was green in judgment; but your blood is as cold as my judgment, if you have the same opinion of things now as I had then.*' This punctuation, and interpretation have been substantially followed down to this very hour. BOSWELL remarks that '*cold* and *green* seem to be suggested by the metaphor *sallad* days.' Wherein he is right; what he should have added is that both apply, not to Charmian, but to Cleopatra. What to her was the temperature of Charmian's blood? The coldness had been her own, and she was finding excuses for having 'ever loved Cæsar so.' If those were her sallad days they were as inevitably both green and cold. The abruptness of the phrase, 'To say, as I said then!' intensifies its scorn. It is parallel to her reply in a previous scene, 'Thou teachest like a fool! The way to lose him!' and in a succeeding scene, 'so tart a favour To trumpet such good tidings.'—II, v, 48; and in Enobarbus's speech, 'That he should dreame . . . the full Cæsar will answer his emptinesse.' —III, xiii, 39. Hanmer's punctuation seems to me exactly right: 'My sallad days! When I was green in judgment, cold in blood! To say, as I said then!'—ED.

90, 91. **Ile vnpeople Egypt**] JOHNSON: By sending out messengers.

[*Actus Secunda. Scene I.*]

Enter Pompey, Menecrates, and Menas, in warlike manner.

Pom. If the great Gods be iuſt, they ſhall aſſiſt 3

Act II. Scene i. Rowe. The scene omitted, Gar. Kemble.

In Sicily. Rowe. Messina. A Room in Pompey's House. Cap.

1, 2. in warlike manner.] Om. Rowe.

1. **Menecrates, and Menas**] JOHNSON: The persons are so named in the first edition. I know not why Menecrates appears; Menas can do all without him. [In the following note, Capell endeavours to prove that a judicious discrimination will distinguish Menas from Menecrates; that '*Mene,*' in line 5, should be *Menas;* and that, furthermore, Warburton's emendation, *delay's* for 'decayes' is just.] CAPELL (i, 31): All the speeches in this scene, except one by Varrius, are given by the Folios to Pompey and Menecrates only; this was such a palpable error with respect to one of them [line 49] that it stands corrected in all the moderns, and of that speech *Menas* is made the speaker, and so he *should* be of [that in line 5]. A little reflection upon the characters of the parties in question, will set the whole of this scene in the clearest light; and shew, withal, the propriety of both these corrections [namely, *Menas* for *Mene.* in line 5, and Warburton's *delay's*]: The character of Pompey is mark'd by—a high sense of honour; and by a natural honesty, join'd with irresolution and a backwardness to engage in great actions: that of Menas has nothing particular, but that he is Pompey's fast friend: Menecrates is also his friend; but not in favour, like Menas, from being discontented, and disapproving his patron's conduct: Thus stated, the characters themselves will point out who the speeches belong to: he who speaks in the second agrees with Pompey, in thinking—that the gods would befriend them at last; but, delivering his opinion in the form of a maxim, 'what they do delay, they not deny,' the other takes occasion from one of those words to tell him—that there was a delay which he should make his chief petition to heaven, meaning—a delay of the preparations against him: this is taken up by Menecrates, whose dissent is worded also in maxims, a respectful way of expressing dissent; intimating by them,—that his opinion was rather, that Pompey himself should prepare, and attack the triumvirs before their whole strength was gather'd together: and this speech of Menecrates is a most unanswerable argument in favour of the latter amendment [*delay's*], and no small one in that of the first [*Menas* for *Mene.*]; for, unless *delay's* be admitted, no reason can be assign'd for making the reflections contain'd in it; and, if he be the maker of them, he could not be so of that in the other speech, their tendencies being so contrary. MALONE: I have given the first two speeches to Menecrates, and the rest to Menas. It is a matter of little consequence. [For Johnson's suggestion that this Scene might be included in the First Act, see the beginning of the next Scene.]

3. **they shall assist**] STAUNTON: The precision now observable in the employment of *shall* and *will* in the best writers was not regarded in Shakespeare's day. He commonly follows the old custom of using the former for the latter to denote futur-

The deeds of iuſteſt men.

Mene. Know worthy *Pompey*, that what they do de- 5
lay, they not deny.

Pom. Whiles we are ſutors to their Throne, decayes
the thing we ſue for.

Mene. We ignorant of our ſelues,
Begge often our owne harmes, which the wiſe Powres 10
Deny vs for our good: ſo finde we profit
By looſing of our Prayers. 12

5. Mene.] Menas. Cap. conj.
5, 6. *that...deny*] One line, Rowe et seq.
5. *what*] *which* Ff, Rowe.
7. *Whiles*] *While* F_3F_4, Rowe, +.
7, 8. *decayes...for*] One line, Rowe.
7. *decayes*] *delay's* Warb. Cap.
8. *the*] *The* Pope et seq.
9. *We*] *We*, Rowe.
12. *looſing*] *loſing* F_3F_4.

ity, whether in the second and third persons or in the first. [There is more than simple futurity in the present 'shall;' there is a futurity so inevitable that it is equivalent to *must*. ABBOTT (§ 315) has gathered several similar uses of *shall*.—ED.]

7. decayes] WARBURTON: This nonsense should read thus: *delay's*. Menecrates had said, 'The Gods do not deny that which they delay.' The other turns his words to a different meaning, and replies, 'Delay is the very thing we beg of them,' *i. e.* the delay of our enemies in making preparations against us; which he explains afterwards, by saying Mark Antony was tied up by lust in Egypt; Cæsar by avarice at Rome; and Lepidus employed in keeping well with both. [This emendation of Warburton would have been relegated to the *Text. Notes*, had it not beguiled as sensible an editor as Capell.] HEATH: (p. 453): This emendation of Mr Warburton's is certainly nonsense, whatever becomes of the common text which he is pleased to call so. Who ever prayed for success in any enterprize, and at the same time prayed that that success might be delayed as long as he should pray for it? Besides the reply of Menecrates plainly implies that delay was not the thing sued for; but something else which was for the present denied; which could not be delay, since Pompey was already in possession of that, but must be the attainment of the empire. The ancient reading is undoubtedly the true one. The sense is, While we are wearying the Gods with prayers, the very thing we are praying for, that is the empire, is falling into decay and ruin by the ill conduct of my competitors, by the luxurious indolence of Antony, the avaricious extortions of Cæsar, and by the insincerity and private views of all the three triumvirs. JOHNSON: The meaning is, 'While we are praying, the thing for which we pray is *losing its value*.'

9–12. We ignorant of our selues, ... By loosing of our Prayers] THEOBALD refers to the parallelism between these lines and the following from Juvenal's *Tenth Satire*. 'Quid enim ratione timemus, Aut cupimus? quid tam dextro pede concipis, ut te Conatûs non pœniteat, votique peracti? Evertêre domos totas, optantibus ipsis, Dî faciles. [lines 4–8]. ... Si consilium vis, Permittes ipsis expendere numinibus, quid Conveniat nobis, rebusque sit utile nostris. Nam, pro jucundis, aptissima quæque dabunt Dî. Carior est illis homo, quam sibi.' [Lines 346–350.] WALKER (*Crit.* i, 153) also calls attention to these lines of Juvenal; and J. CHURTON COLLINS (*Studies*,

Pom. I ſhall do well:
The people loue me, and the Sea is mine;
My powers are Creſſent, and my Auguring hope
Sayes it will come to'th'full. *Marke Anthony*
In Egypt ſits at dinner, and will make
No warres without doores. *Cæſar* gets money where
He looſes hearts: *Lepidus* flatters both,
Of both is flatter'd: but he neither loues,
Nor either cares for him.
Mene. *Cæſar* and *Lepidus* are in the field,
A mighty ſtrength they carry.
Pom. Where haue you this? 'Tis falſe.
Mene. From *Siluius*, Sir.
Pom. He dreames: I know they are in Rome together

15. *powers are*] Ff, Rowe, Pope, Coll. Dyce, Wh. Glo. Cam. Sta. Ktly. *pow'r's* a Theob. et cet.
Creſſent] *Creſcent* F_3F_4.
16. *it*] *they* Gould.
to'th'] *to th'* F_3F_4. *to the* Coll.
19. *looſes*] *loſes* F_4.
22, 23. *are...carry*] Ff, Rowe, Pope, Theob. Warb. Johns. Var. Mal. Sta. Separate line, Han. et cet.
25. Siluius] Silvia F_4.
26, 27. *He...Looking*] Separate line, Han.
26. *I know*] Om. Han.

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etc., p. 29) says that we cannot 'attribute to mere coincidence the terse translation' given of the foregoing lines in the present passage. 'Again' observes Collins, p. 28, 'Juvenal was not translated into English until after Shakespeare's death, but that he had read him seems certain.'

12. **By loosing of our Prayers**] See ABBOTT (§ 178) for other examples of the use of *of* after verbal nouns, and especially where there is a preposition before the verbal noun rendering the substantive use of the latter evident.

15, 16. **My powers are Cressent, and my Auguring hope Sayes it will come to'th'full**] THEOBALD: What does the relative 'it' refer to? It cannot in *sense* relate to 'hope', nor in *concord* to 'powers.' It is evident beyond a doubt, that the poet's allusion is to the moon; and that Pompey would say, He is yet but a half-moon, or *crescent;* but his hopes tell him, that crescent will come to a *full* orb. DYCE: Theobald's change though adopted by all his successors, except Mr Collier, appears to me a very hasty alteration:—our old writers frequently make 'it' refer to a preceding plural substantive. [It is to be regretted that Dyce did not give some of these instances. It is probable that in all of them there would have been found some noun, in the singular, interposed between the plural antecedent and its singular relative, whereby the relative becomes singular by attraction. In the present case, 'it' refers to 'powers,' but 'crescent,' although an adjective, is, in the imagination of the speaker, a singular and, consequently, by its proximity, throws the relative 'it' into the singular also.—ED.]

20. **he neither loues**] That is, neither Cæsar nor Anthony.

Looking for *Anthony* : but all the charmes of Loue, 27
Salt *Cleopatra* soften thy wand lip,

27. *the*] Om. Steev. Varr.
28. Cleopatra] *Cleopatra*, Rowe.
wand] Ff, Rowe, Coll. i. *wan* Pope, +, Cap. Varr. Mal. Ran. *waned* Glo. Cam. Coll. iii. *wanton* Ktly. *wan'd* Steev. et cet.
28. *lip*,] Ff, Rowe, Pope. *lip;* Coll. *lip!* Theob. et cet.

28. **Salt**] That is, most wanton.

28. **soften thy wand lip**] THEOBALD (Nichols, ii, 501) 'suspects' that 'wand,' or as he has it in his text, after Pope, *wan*, should be *warm*, but as he made no later allusion to this conjecture, it is to be inferred that he withdrew it. JOHNSON makes the same conjecture, as well as 'perhaps, *fond*.' STEEVENS: 'Wand,' if it stand, is either a corruption of *wan*, the adjective, or a contraction of *wanned*, or *made wan*, a participle. So, in *Hamlet*: 'That, from her working, all his visage *wan'd*.' Again, in Beau. and Fl. *Queen of Corinth*: 'Now you look *wan* and pale; *lips'* ghosts you are.' [IV, i.] Or perhaps *waned* lip, *i. e. decreased*, like the moon, in its beauty. Yet this expression of Pompey's, perhaps, after all, implies a wish only, that every charm of love may confer additional softness on the lips of Cleopatra: *i. e.* that her beauty may improve to the ruin of her lover; or, as Ritson expresses the same idea, that 'her *lip*, which was become *pale* and *dry* with *age*, may recover the *colour* and *softness* of her *sallad* days.' The epithet *wan* might indeed have been added, only to show the speaker's private contempt of it. PERCY: Shakspeare's orthography often adds a *d* at the end of a word. Thus, 'vile' is (in the old editions) everywhere spelt *vild*. 'Laund' is given instead of *lawn*: why not therefore *wand* for *wan* here? If this however should not be accepted, suppose we read with the addition only of an apostrophe, *wan'd; i. e. waned*, declined, gone off from its perfection; comparing Cleopatra's beauty to the moon past the full. COLLIER (ed. i): It may be doubted whether 'wand' and 'lip' ought not to be united by a hyphen; 'wand' probably has reference to Cleopatra's power of enchantment,—that her lip is as potent as a magician's wand; and this construction seems warranted by what immediately follows: 'Let *witchcraft* join with beauty.' 'Wand' is the 'witchcraft' and 'lip' the 'beauty.' DYCE (*Remarks*, p. 245): What Mr Collier says here about Cleopatra's 'wand-lip,' *i. e.* lip as potent as a magician's wand, cannot be allowed the merit of originality; at least, it had been previously said in that mass of folly, ignorance, and conceit, Jackson's *Shakespeare's Genius Justified;* and one can hardly suppose that such a wild fancy would spring up spontaneously in the brains of two commentators. Not even in Lycophron, the most enigmatical of poets, is there any expression half so far-fetched or so strangely compounded as *wand-lip!* Whether the word be written *wand* or *wan'd*, it is evidently the past participle of the verb *wane;* Cleopatra herself has previously touched on the decrease of her beauty: 'with Phœbus' amorous pinches black And *wrinkled deep in time*.' COLLIER, in his *Second Edition* makes no allusion to his extravagant suggestion of a wizard's wand,—it cannot be enlivening to be coupled with Zachary Jackson,—but restricts himself to recording that his MS has *warm*, and the safe remark that '"wan'd" ought probably to be taken as *waned*, *i. e.* a lip that is on the wane.' KEIGHTLEY's text reads *wanton* 'in the sense of soft, yielding, like "the wanton rushes,"—*1 Hen. IV:* III, i,' and he 'strongly suspects [*Exp.* p. 313] that the poet's word may have been *tann'd*, spelt of course *tand*. She is more than once called gypsy; she has "a tawny front."'

Let Witchcraft ioyne with Beauty, Luſt with both,
Tye vp the Libertine in a field of Feaſts, 30

29. *Witchcraft*] *withcraft* F_4. 29. *both,*] Ff, Rowe, Pope. *both.* Johns. *both:* Coll. *both!* Theob. et cet.
Beauty,] *Beauty:* F_3F_4, Rowe, +.

[Keightley's *tann'd* can be upheld only at the expense of physiology; there are, I believe, no pigmentary cells in the lips which can be affected by the sun's rays. I cannot accept Dyce's assertion that 'wand' is 'evidently the past participle of the verb *wane*.' I see no reason why it should not be the same 'wand' which the Quartos give us in *Hamlet*, 'all his visage wand' (II, ii, 527) where almost every modern editor to the complete satisfaction of himself and of his readers prints *wann'd* that is, *made wan*. And, moreover, this interpretation is not lacking in fitness. Cleopatra's lips, at the age of thirty-eight, as has been suggested, could hardly be as 'ripe in show' as the lips of Helena, 'those kissing cherries' as Demetrius calls them; and it is to be remembered that it is not an admirer of Cleopatra that terms her lips wan. To Anthony, one kiss from them, wan'd or not, 'repaid all that he had lost.'—ED.]

30. **Tye vp the Libertine in a field of Feasts**] COLLIER (ed. ii): The MS thus alters this line:—'*Lay* up the libertine in a *flood* of feasts;' but we do not feel warranted in deserting the old editions, although it is true that in *Othello*, I, i, we have seen 'Laying' misprinted *Tying*, as here *Lay* may have been misprinted 'Tie.' As to 'field of feasts' we hardly know what is to be understood by the expression, but '*flood* of feasts' seems almost equally objectionable, though intelligible; however, if any part of this play, as published, were derived from shorthand notes, 'field' and *flood* would be spelt with the same letters, and hence possibly the confusion. W. W[ILLIAMS] (*Parthenon*, 17 May, 1862): Assuredly, Shakespeare has no metaphor similar [to 'field of feasts'] throughout his works. 'Field' is defined by Johnson as being strictly 'ground not inclosed, the open country;' and to 'tie,' he tells us, is 'to constrain or confine, *up* being little more than an emphatical addition.' Pompey, wishing to fasten Antony to a particular spot, would scarcely desire the security of an *open* space. But there is a word, for which, by a very probable misreading, 'field' may have been substituted. *Fold*, says Johnson, is an 'enclosure of any kind,' and a fold would therefore exactly suit Pompey's purpose. The most rigid foliantist cannot object to weigh for a moment whether the true meaning may not be,—'Tie up the libertine in a *fold* of feasts.' We have then a figure of which Shakespeare is particularly fond. . . . A reference to a *Concordance* will save me any parade of confirmatory passages. [The phrase is certainly obscure, and yet I venture to think that the Folio needs no alteration. Pompey's train of thought is, let me imagine, somewhat as follows: At all hazards, Anthony must be kept in Egypt, a prisoner to his passions; within this boundary the libertine must be tied up. But the very idea of a libertine involves a certain freedom of motion; a libertine cannot be tied up to a single feast, else he would cease to be a libertine in feasts; there must be many feasts; in using the word 'libertine' there may have then crept into Shakespeare's mind that charming simile which elsewhere he twice uses, whereby the air becomes a 'chartered libertine,' blowing wheresoever it pleases, over hill and dale, and a single feast hereby expands, in imagination, into a whole field of feasts. Some limitations there must be; what better than a field of vague extent, wherein a libertine could be confined and indulge in endless feasting, day and night.

Keepe his Braine fuming. Epicurean Cookes,
Sharpen with cloyleſſe ſawce his Appetite,
That ſleepe and feeding may prorogue his Honour,
Euen till a Lethied dulneſſe———
Enter Varrius.
How now *Varrius?*
Var. This is moſt certaine, that I ſhall deliuer:
Marke Anthony is euery houre in Rome
Expected. Since he went from Egypt, 'tis

33. *Honour*] *hour* Mal. conj.
34. *till*] *'till* Rowe, +. *to* Han. *Lethied*] *Lethe'd* Pope et seq. *dulneſſe*——] F_2. *dulness!* Han. Dyce, Glo. Cam. *dulness.* Mal. Steev. Varr. Knt, Coll. Sing. Wh. *dulneſs*—F_3F_4, Rowe et cet.
35. Enter...] After line 33, Cap. After line 36, Var. '78.

Thus, for the preservation of the text of the Folio, *feci quod potui, faciant meliora potentes.*—ED.]

30. **Libertine**] There is one Article in Walker's *Versification* (XL, p. 201) which, for the sake of that fine scholar's reputation, even his admirers would, I think, like to see expunged. Its title is: 'The *i* in *-ity* is almost uniformly dropt in pronunciation,' and, in proof, he quotes upwards of twenty instances where he assumes that this barbarous pronunciation must be adopted. Apparently, warming with his subject, he goes from bad to worse until, toward the close, he recommends such words as *hostil'ty*, *virgin'ty*, *pur'ty* and 'suspects that the Elizabethan poets extended this rule to all substantives ending in *-ty*, as *honesty*, *liberty*, *poverty*, etc. Hence it is that *majesty* is almost uniformly a disyllable in Shakespeare.' His last quotation is this present line, wherein he asserts that 'libertine' is 'used in the same way,' and, therefore, to be pronounced *lib'tine.*—ED.

31. **Epicurean**] In Greek names, Shakespeare usually followed, not the Latin, but the Greek accent, which was the method of Reuchlin, the accepted authority of his day; thus, 'Επικούρειος. Thus, too, Βαραββᾶς in *The Mer. of Ven.* Walker overlooked this fact, which would have spared him trouble in compiling his Article XLII, *Vers.* p. 211. 'Euphrates' in I, ii, 113, is an exception.—ED.

33. **feeding may prorogue his Honour**] STEEVENS: This undoubtedly means 'to delay his sense of honour from exerting itself till he become habitually sluggish.' DEIGHTON: To 'prorogue,' from Lat. *pro*, publicly, and *rogare*, to ask (the technical term for proposing a measure to a legislative body), properly means to propose a further extension of office, thence to carry forward from one meeting to another, and so to defer. STAUNTON: Shakespeare certainly uses 'prorogue' here, as he employs it in *Pericles*, V, i, 24, 'nor taken sustenance But to prorogue his grief,'—in the sense of *deaden* or *benumb*.

34. **Lethied dulnesse**] The CAM. EDD. record an Anonymous conjecture of '*Lethe* dulness,' which seems probable. It must have been difficult for the ear of the compositor to escape from hearing the *d* of 'dulness' transferred to *Lethe*. —ED.

35. **Varrius**] See *Dram. Pers.*

A ſpace for farther Trauaile.
Pom. I could haue giuen leſſe matter
A better eare. *Menas*, I did not thinke
This amorous Surfetter would haue donn'd his Helme
For ſuch a petty Warre : His Souldierſhip
Is twice the other twaine : But let vs reare
The higher our Opinion, that our ſtirring
Can from the lap of Egypts Widdow, plucke
The neere Luſt-wearied *Anthony*.
Mene. I cannot hope,

40. */ſpace*] *race* Gould.
farther] *further* Steev. Varr. *farthest* Gould.
Trauaile] *travel* F_3F_4 et seq.
41. *leſſe*] *less weighty* Gould.
42. *eare*] *car* F_3 ?.
43. *amorous*] *am'rous* Pope, +.
Surfetter] *Surfeiter* F_4.
45. *twaine*] *twain's* Words.
47. *Widdow,*] *Widdow* F_3F_4.
48. *neere Luſt-wearied*] F_2. *near Luſt-wearied* F_3F_4, Rowe, Pope i. *ne'er lust-wearied* Pope ii, Cap. Var. '78, '85, Mal. Coll. Wh. *ne'er-lust-wearied* Theob. et cet.

39, 40. **'tis A space for farther Trauaile**] STEEVENS: That is, since he quitted Egypt, a space of time has elapsed in which a longer journey might have been performed than from Egypt to Rome. ABBOTT (§ 405) suggests that there is merely a not unusual ellipsis after 'is;' in the present case *sufficient* is probably to be supplied after 'space.'

42. **Menas**] STEEVENS: I cannot help supposing, on account of the present irregularity of metre, that the name 'Menas' is an interpolation, and that the passage originally stood:—'I could have given Less matter better ear.—I did not think—.'

47. **Egypts Widdow**] STEEVENS: Julius Cæsar had married her to young Ptolemy, who was afterwards drowned.

48. **The neere Lust-wearied Anthony**] ROWE and POPE having followed the *Third* and *Fourth Folios*, THEOBALD (*Sh. Restored*, p. 184) proved that the *First Folio* is right by printing '*ne'er* lust-wearied,' and restored sense to the passage, which means, he says, 'if Antony, though never tired of luxury, yet moved from that charm upon Pompey's stirring, it was reason for Pompey to pride himself upon being of such consequence.'

49. **I cannot hope**, etc.] STEEVENS: Mr Tyrwhitt observes, that to 'hope,' on this occasion, means to *expect*. So, in *The Reve's Tale*, v. 4027: 'Our mancyple, as I *hope*, he wil be deed.'—BOSWELL: Yet from the following passage in Puttenham, it would seem to have been considered as a blundering expression in the days of Queen Elizabeth: 'Such manner of vncouth speech did the Tanner of Tamworth vse to king *Edward* the fourth, which Tanner hauing a great while mistaken him, and vsed very broad talke with him, at length perceiuing by his traine that it was the king, was afraide he should be punished for it, said thus with a certaine rude repentance: "I hope I shall be hanged to-morrow!" For [I feare me] I shall be hanged, whereat the king laughed a good, not only to see the Tanners vaine feare, but also to heare his ill shapen terme.'[—Arber's *Reprint*, p. 263.]—DANIEL (p. 80): It was not

Cæſar and *Anthony* ſhall well greet together;
His Wife that's dead, did treſpaſſes to *Cæſar*,
His Brother wan'd vpon him, although I thinke
Not mou'd by *Anthony*.
Pom. I know not *Menas*,
How leſſer Enmities may giue way to greater,
Were't not that we ſtand vp againſt them all:
'Twer pregnant they ſhould ſquare between themſelues,

51. *that's*] *who's* Pope, +, Var. '73.
52. *wan'd*] *warr'd* Ff et seq.
55, 56. *greater, ...all:*] *greater. ...all:* F_4. *greater. ...all,* Rowe et seq.
57. *'Twer*] F_1. *themſelues,*] *themselves;* Rowe.

Menas' cue to *hope* that they would; his hope, if he was true to Pompey, must have been the other way; read, therefore,—I cannot *hold*.

50. **Cæsar and Anthony shall well greet together**] If we accept 'greet' in its prominent sense of to *salute*, it becomes difficult to comprehend how two men can 'greet *together*.' It would be still more difficult, I think, to find, throughout English literature, a second example of the phrase. The *N. E. D.* knows none such,—as far as I can discover. May it not be, however, that 'greet' is an error of the compositor, who, deceived either by his mental ear or the voice of his reader, has added to the verb *gree* the *t* of the next word, 'together'? and that the true reading is 'Cæsar and Anthony shall well gree together'?—SCHMIDT (*Lex.*) gives many instances, and the *N. E. D.* still more, of the use of *gree* in the sense of *to agree, to be in accord*, etc. The past participle, 'greed' occurs in II, vi, 47, 'this greed vpon, To part with vnhackt edges,' etc.—ED.

52. **wan'd vpon him**] See 'He stayes vpon your will,' I, ii, 131.

54. **I know not Menas**, etc.] THISELTON (p. 11): Modern editors have taken great liberties with the Folio punctuation of this speech, in total disregard of the point on which Pompey is enlarging, viz., that Anthony's accession to the side of Cæsar and Lepidus will, if it prove to be a fact, indicate the strength of Pompey's menace. As usually punctuated the speech is self-contradictory, for Pompey is thereby made to say first that he knows not how it is, then to explain how it is, and finally to reassert that he knows not how it is. On the other hand, according to the Folio punctuation, Pompey states the only possible ground that occurs to him for Anthony's reported movements; he would rather expect Anthony to remain on quarrelsome terms with his colleagues of the Triumvirate; he therefore awaits confirmation of the report, holding it, if true, as a proof of his power and, at the same time, of the necessity of using that power to the uttermost against such a combination.

57. **pregnant**] NARES (*Gloss. s. v.*) discusses the various meanings of this word, and, under the fourth head, says that it signifies 'full of force or conviction, or full of proof in itself.' This definition, DYCE (*Gloss.*) quotes as the interpretation of the word in the present passage. Nares, in conclusion, says that 'this word was used with great laxity, and sometimes abused, as fashionable terms are; but may be generally referred to the ruling sense of being full, or productive of something.'

57. **they should square**] That is, quarrel. Cotgrave has: '*Se quarrer*. To strout, or square it, looke big on't, carrie his armes a kemboll braggadochio-like.'

For they haue entertained cauſe enough
To draw their ſwords : but how the feare of vs
May Ciment their diuiſions, and binde vp
The petty difference, we yet not know :
Bee't as our Gods will haue't ; it onely ſtands
Our liues vpon, to vſe our ſtrongeſt hands
Come *Menas*. *Exeunt.*

[*Scene II.*]

Enter Enobarbus and Lepidus.

Lep. Good *Enobarbus*, 'tis a worthy deed,
And ſhall become you well, to intreat your Captaine
To ſoft and gentle ſpeech.
Enob. I ſhall intreat him
To anſwer like himſelfe : if *Cæſar* moue him,
Let *Anthony* looke ouer *Cæſars* head,
And ſpeake as lowd as Mars. By Iupiter,
Were I the wearer of *Anthonio's* Beard,

60. *Ciment*] *Cement* F_3F_4.
62. *Bee't ... haue't*] Ff, Rowe, +, Dyce, Glo. Sta. *Be't...have it* Var. '73, Coll. i. *Be it...have't* Sing. Coll. ii, Wh. Ktly. *Be it...have it* Cap. et cet.
onely] *only* F_4.
[Scene II. Rowe et seq.
[Rome. Rowe. A Room in Lepidus' House. Cap. Gaudy, superfluously gilded. Kemble.
3. *to intreat*] *t'intreat* Pope, +, Dyce ii, iii.
6. *moue*] *mov'd* Ran.
9. Anthonio's] Ff. *Antonio's* Rowe, +, Cap. Ktly. *Antonius'* Var. '73 et cet.

See, if need be, 'But they do square, that all their Elues for feare,' etc.—*Mid N. Dream*, II, i, 29, of this edition.

62, 63. **it onely stands Our liues vpon**] STAUNTON: Our existence solely depends, etc., or it is incumbent on us for our lives' sake, etc. [For other examples of this idiom, see ABBOTT, § 204.]

64. **Exeunt**] VISCHER (p. 91): This scene could have been dispensed with. [It is omitted in the version which Capell made for Garrick.—ED.]

Scene II.] JOHNSON: I think the First Act may be commodiously continued to this place, and the Second Act opened with the interview of the chief persons, and a change of the state of action. Yet it must be confessed, that it is of small importance, where these unconnected and desultory scenes are interrupted.

9. **Were I the wearer**, etc.] CAPELL (i, 32): 'Alluding,' says [Warburton], 'to the phrase—I will beard him.' But the speaker had no such thing in his head; but either meant as he spake, or—that he would put on his gruffest look. There is something uncommonly noble in the management of this interview, and the dignity of these great personages is wonderfully sustain'd; their entry without accosting each other, the conversation apart that each has with his friends, are circumstances finely

I would not ſhaue't to day.
Lep. 'Tis not a time for priuate ſtomacking.
Eno. Euery time ſerues for the matter that is then borne in't.
Lep. But ſmall to greater matters muſt giue way.
Eno. Not if the ſmall come firſt.
Lep. Your ſpeech is paſſion : but pray you ſtirre No Embers vp. Heere comes the Noble *Anthony.*

Enter Anthony and Ventidius.

Eno. And yonder *Cæſar.*

Enter Cæſar, Mecenas, and Agrippa.

Ant. If we compoſe well heere, to Parthia : Hearke *Ventidius.*

10. *ſhaue't*] *shave* Var. '03, 13.
11. *'Tis...time*] Separate line, Han. Cap. Steev. et seq.
12. *Euery time*] Separate line, Pope et seq.
13. *borne*] *born* F_3F_4.
in't] *in it* Varr. Mal. Steev. Varr. Knt.
16, 17. *Your*...Anthony.] Three lines, ending *paſſions; ... comes ... Anthony.* Pope et seq.
20. Mecenas] Ff. *Mæcenas* Glo. Cam. Rlfe. (throughout.) *Mecænas* Rowe et cet.
21. *Parthia :*] *Parthia.* F_3F_4, Johns. *Parthia—* Rowe, Pope, Theob. Han. Warb. *Parthia !* Sta.
22. *Hearke*] F_2. *Hark* F_3F_4, Rowe, Pope, Theob. Warb. Johns. *Hark thee* Han. Knt, Dyce i, Glo. Sta. *Hark ye* Dyce ii, iii. *Hark you* Cap. et cet.

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imagin'd.—JOHNSON: I believe he means, 'I would meet him undressed, without show of respect.'

11. **priuate stomacking**] Anger, resentment. See III, iv, 14.

16, 17. **pray you stirre No Embers vp**] DEIGHTON: Do not rake up any old quarrels.

20. **Enter Cæsar**, etc.] KNIGHT (*Supp. Notice*, p. 356) : The interview between Cæsar and Antony is most masterly. The constrained courtesy on each side—the coldness of Cæsar—the frank apologies of Antony—the suggestion of Agrippa, so opportune, and yet apparently so unpremeditated—the ready assent of Antony—all this—matter for rhetorical flourishes of at least five hundred lines in the hands of an ordinary dramatist—may be read without a start or an elevation of the voice. It is solid business throughout. Antony we might think was a changed man. Enobarbus, who knows him, is of a different opinion.—LLOYD (p. 338) : The fated superiority of the cool and steadfast gamester for power, over the ardent and dissipated, is set forth with admirable effect in the long scene with the Triumvirs, which never pauses, and flags not in a line, though the subject matter is no whit more vivacious in itself than the contents of interchanging protocols.

21. **If we compose well**] STEEVENS: That is, if we come to a lucky composition, agreement. So afterwards is 'composition' used. See II, vi, 74.

22. **Hearke**] DYCE (ed. ii) has, I think, rightly interpreted this as 'Heark ye,'—possibly, misheard by the compositor.—ED.

Cæſar. I do not know *Mecenas*, aske *Agrippa.*
Lep. Noble Friends:
That which combin'd vs was moſt great, and let not
A leaner action rend vs. What's amiſſe,
May it be gently heard. When we debate
Our triuiall difference loud, we do commit
Murther in healing wounds. Then Noble Partners,
The rather for I earneſtly beſeech,
Touch you the ſowreſt points with ſweeteſt tearmes,
Nor curſtneſſe grow to'th'matter.
Ant. 'Tis ſpoken well:
Were we before our Armies, and to fight,
I ſhould do thus. *Flouriſh.*
Cæſ. Welcome to Rome.
Ant. Thanke you.
Cæſ. Sit.
Ant, Sit ſir.

23. *I...know*] Separate line, Cap. et seq. (subs.)
know Mecenas,] Ff. *know; Mecænas*, Rowe, +. *know, Mecænas;* Han. et cet.
26. *leaner*] *meaner* Quincy MS. *lesser* Gould.
27. *heard*] *mov'd* or *urg'd* Gould.
29. *Murther*] *Murder* Johns.
30. *rather*] *rather*, Pope.
31. *you*] *thou* Han. ii.
32. *to'th'*] F_2. *to th'* F_3F_4.
33. *ſpoken well*] *well ſpoken* Words.
34. *Armies*] *Armes* F_2.
35. Flouriſh.] Ff, Rowe, +, Glo. Om. Han. et cet.
36–40. *Welcome...Nay*] As one line, Steev. Varr. Sing. *Welcome...Sit ſir.* As one line, Ktly.
37. *Thanke*] *I thank* Ktly.
39. *Sit ſir.*] *Sit, sir!* Ran. Steev. Var. Mal. Var.

32. **Nor curstnesse grow to'th'matter**] JOHNSON: Let not ill-humour be added to the real subject of our difference.

35. **I should do thus**] CAPELL (i, 32): Meaning,—as Lepidus had entreated; talk the difference over gently, and not make it greater by reproaches and harsh language; for that is the import of the words which that entreaty is couch'd in.—[COLLIER'S MS interpreted these words differently; he inserted a stage-direction, '*They shake hands,*' which Collier adopted in his *Second* and *Third Editions*, followed by Singer and, in effect, Keightley. The 'Flourish' manifestly indicates some action; the trumpets would hardly blare at the mere expression of a sentiment. —ED.]

38, 39. **Cæs. Sit. Ant, Sit sir.**] STEEVENS: Antony appears to be jealous of a circumstance which seemed to indicate a consciousness of superiority in his too successful partner in power; and accordingly resents the invitation of Cæsar to be seated: Cæsar answers, 'Nay, then;' *i. e.* if you are so ready to resent what I meant as an act of civility, there can be no reason to suppose you have temper enough for the business on which at present we are met. The former editors leave a full point

Cæſ. Nay then.
Ant. I learne, you take things ill, which are not ſo:
Or being, concerne you not.
Cæſ. I muſt be laught at, if or for nothing, or a little, I
Should ſay my ſelfe offended, and with you
Chiefely i'th'world. More laught at, that I ſhould
Once name you derogately: when to ſound your name
It not concern'd me.
Ant. My being in Egypt *Cæſar*, what was't to you?
Cæſ. No more then my reciding heere at Rome
Might be to you in Egypt: yet if you there
Did practiſe on my State, your being in Egypt

40. *then.*] Ff, Rowe, Pope, Dyce, Glo. Cam. Sta. *then*— Theob. et cet.
41. *not*] *nor* F_2.
42. *you*] *yon* F_2.
43. *I...at*] Separate line, Rowe et seq.
little, I] *little,* Ff.
46. *Once ... ſound*] Separate line, Pope,+.
48. *my*...Cæſar] Separate line, Cap. et seq.
49. *reciding*] *reſiding* Ff.
50. *yet*] Om. Pope, Han.

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at the end of this, as well as the preceding speech.—JOHNSON: The following circumstance may serve to strengthen Mr Steevens's opinion: When the fictitious Sebastian made his appearance in Europe, he came to a conference with the Condé de Lemos; to whom, after the first exchange of civilities, he said, 'Condé de Lemos, be covered.' And being asked, by that nobleman, by what pretences he laid claim to the superiority expressed by such permission, he replied, 'I do it by right of my birth; I am Sebastian.'—MALONE: I believe, the author meant no more than that Cæsar should desire Antony to be seated: 'Sit.' To this Antony replies, Be you, sir, seated first: 'Sit, sir.' 'Nay, then,' rejoins Cæsar, if you stand on ceremony, to put an end to farther talk on a matter of so little moment, I will take my seat. However, I have too much respect for the two preceding editors, to set my judgment above their concurring opinions, and therefore have left the note of admiration placed by Mr Steevens at the end of Antony's speech, undisturbed.—KNIGHT: We agree with Malone that they each desire the other to be seated; and that Cæsar puts an end to the bandying of compliments by taking his seat.—[I think there can be little doubt that Malone is right.]

42. Or being] ABBOTT (§ 404): 'Being' is often used for *it being*, or *being so*, very much like ὄν and its compounds in Greek.—[See also III, vi, 32, which Abbott gives as a parallel example, but is capable of a different explanation.]

46. derogately] WALKER (*Vers.* 274) gives this word in the present passage as an example in his 'Article lv:' 'We sometimes find two unaccented syllables inserted between what are ordinarily the fourth and fifth, or sixth and seventh, the whole form being included in one word.'

51. Did practise on my State] STEEVENS: To 'practise' means to employ unwarrantable arts or stratagems. So, in the Countess of Pembroke's *Antonie*, 'nothing killes me so, As that I so my Cleopatra see Practize with Cæsar.' [Act III. For 'practise' in this sense, see Shakespeare *passim*.]

Might be my queſtion. 52
Ant. How intend you, practis'd?
Cæſ. You may be pleas'd to catch at mine intent,
By what did heere befall me. Your Wife and Brother 55
Made warres vpon me, and their conteſtation
Was Theame for you, you were the word of warre. 57

53. *practis'd*] *practise* Anon. ap. Cam.
55. *me.*] Om. Pope,+.
56, 57. *their...you,*] *for contestation Their theme was you,* M. Mason, Ran.
57. *Was Theame for you,*] *was theam'd for you,* Theob. Han. Warb. Cap. *Was theme for them,* Ktly. *Was known for yours,* Orson. *Was you for theme* Milford ap. Cam.
Theame] *Theme* F_3. *Theam* F_4.

56, 57. **their contestation Was Theame for you, you were the word of warre**] WARBURTON: The only meaning of this can be, that the war, which Antony's wife and brother made upon Cæsar, was theme for Antony too to make war; or was the occasion why he did make war. But this is directly contrary to the context, which shows, Antony did neither encourage them to it, nor second them in it. We cannot doubt then, but the poet wrote: '—and their contestation Was *them'd* for you,' *i. e.* The pretence of the war was on your account, they took up arms in your name, and you were made the theme and subject of their insurrection.—JOHNSON: I am neither satisfied with the reading nor the emendation: *them'd* is, I think, a word unauthorised, and very harsh. Perhaps we may read: '—their contestation *Had* theme *from* you,' The dispute derived its subject from you. It may be corrected by mere transposition: '—their contestation *You were theme for*, you were the word—.'—CAPELL (i, 32): Though there can be no doubt made that [Warburton's] emendation is just [Capell adopted it.], and his interpretation also; yet is grammar made dreadfully free with, and the analogy of language: for, according to the latter, *them'd* can have no other sense but—propos'd as a theme, given out as such; and must, according to grammar, be govern'd of 'contestation;' but this sense and construction bring matters back nearly to the point they were in under the old reading —'theame:' the fault is in the Poet himself, whose licence of expression is sometimes excessive.—STEEVENS: 'Was theme for you,' I believe, means only, 'was proposed as an example for you to follow on a yet more extensive plan;' as *themes* are given for a writer to dilate upon. Shakspeare, however, may prove the best commentator on himself. Thus, in *Coriolanus*, I, i: '—throw forth greater *themes* For insurrection's arguing.' Sicinius calls Coriolanus, '—the *theme* of our assembly.'—MALONE: That is, 'their contestation *derived* its *theme* or subject from you; you were their word of war;' this affords a clear and consistent sense. To obtain the sense desired from Warburton's emendation, we should read—'Was *them'd from* you—.' So, in *Tro. and Cress.*: 'She is a *theme* of honour and renown, A spur to valiant and magnanimous deeds.' That he must have written *from*, appears by Antony's answer: 'You do mistake your business; my brother never Did urge me in his act.' *i. e.* 'never made *me* the *theme* for insurrection's arguing.'—M. MASON: I should suppose that some of the words have been misplaced, and that it ought to stand thus: '—and for contestation Their theme was you; you were the word of war.'—COLLIER (ed. ii): Their contestation was not theme for Antony, but Antony was their theme for con-

Ant. You do miſtake your buſines, my Brother neuer
Did vrge me in his Act : I did inquire it,
And haue my Learning from ſome true reports
That drew their ſwords with you, did he not rather
Diſcredit my authority with yours,
And make the warres alike againſt my ſtomacke,

58. *your*] *the* Han. *their* Anon. ap. Cam.
59. *his*] *this* Han.
59. *inquire*] *require* Theob. ii, Warb. *enquire* Var. '78.
60. *reports*] *reporters* Pope, Han.
61. *you,*] *you.* F_3F_4 et seq.

testation. 'Was' and 'for' accidentally changed places; therefore we read, 'and their contestation For theme was you.' This is all that is necessary, and it is strange that the commentators, in their 'contestation,' should not have discovered what was required.—[Thus it stood in Collier's *Second Edition*, but in his *Third Edition*, Collier himself failed to 'discover what was required' and his text follows the Folio, 'Was theme for you,' without comment.]—STAUNTON: The meaning is apparent, though the construction is obscure and perhaps corrupt. We ought possibly to read,—'*Had* you for theme,' etc.—SCHMIDT (*Lex.*) defines 'theme' in the present passage as 'a matter, an enterprise undertaken in your interest.'—DEIGHTON: (*Conject. Readings*, p. 41): Schmidt's explanation would be excellent, if only the words would bear that sense. Though 'theme' is spelt in the Folios 'theame' or 'theam' [or 'theme,' F_3], I am satisfied that it is nothing else than *then* (thenne), perhaps sophisticated by a copyist who thought 'the word of war' was explanatory of it. [There is, possibly, one interpretation which may justify the text as it stands. Cæsar has just insinuated that Anthony while still in Egypt 'practised' against him, and is attempting to prove this, by what befell in Italy. His case would have been weak indeed, if he could assert merely that Anthony's wife and brother, in their war, had used Anthony's name as a pretext; in such circumstances, Anthony himself might be as innocent as the babe unborn. To prove Anthony guilty, therefore, Cæsar must connect him, personally, with this 'contestation.' He asserts, therefore, that this very contestation was cause enough, in itself, for Anthony's practises—the mere fact that it existed was sufficient matter for Anthony to work on, or as it stands, in the fewest possible words, in the text, 'their contestation was theme for you.' Then, in order to involve them all, Fulvia, Lucius, and Anthony, in one common 'practise,' Cæsar adds, 'you were the word of war.'—ED.]

57. you were the word of warre] JOHN HUNTER: The signal word of battle. So in the *Julius Cæsar* of North's *Plutarch*, 'Brutus' men ran to give charge upon their enemies, and tarried not the word of battle, nor commandment to give charge.' [See, also, 'death's the word,' I, ii, 158.]

58, 59. neuer Did vrge me in his Act] WARBURTON: That is, never did make use of my name as a pretence for the war.

60. reports] That is, *reporters*, the abstract for the concrete. See (in this ed.) *Love's Lab. L.* V, ii, 88, 'incounters' for *encounterers*, together with the following additional instances:—'wrongs' for *wrongers.*—*Rich. II:* II, iii, 128; 'speculations' for *speculators.*—*Lear*, III, i, 24; 'chase' for *object of chase.*—*3 Hen. VI:* II, iv, 11; possibly, there may be added, 'slander' for *slanderer*, *Rich. II:* I, i, 113.

Hauing alike your cauſe. Of this, my Letters
Before did ſatisfie you. If you'l patch a quarrell,
As matter whole you haue to make it with,

64. *cauſe.*] *cauſe:* F_2. *cauſe?* F_3F_4 et seq.
65. *you'l*] *you* Ff, Rowe. *you will* Cap. (Errata.)
66. *As matter*] *No matter* Coll. MS.
66. *you haue to make*] Ran. Knt, Coll. (MS), Wh. i, C-Clarke. *you haue to take* Ff. *you've not to make* Rowe, +, Dyce ii, iii, Ktly, Dtn. *you have not to make* Cap. et cet. *you've nought to make* and *you halve to make* Anon. ap. Cam.

64. **Hauing alike your cause**] JOHNSON: The meaning seems to be, 'having the same cause as you to be offended with me.' But why, because he was offended with Antony, should he make war upon Cæsar? May it not read thus: '*Hating* alike *our* cause?'—STEEVENS: The old reading is immediately explained by Antony's being the partner with Octavius in the cause against which his brother fought.—MALONE: That is, *I* having alike your cause. Did he not (says Antony) make wars against the inclination of me also, of me, who was engaged in the same cause with yourself? Dr Johnson supposed that *having* meant, *he* having, and hence has suggested an unnecessary emendation.

66. **As**] Here equivalent to *inasmuch as, since.* See I, iv, 25.

66. **As matter whole you haue to make it with**] JOHNSON: The original reading is without doubt erroneous.—STEEVENS: The old reading may be right. It seems to allude to Antony's acknowledged neglect in aiding Cæsar; but yet Antony does not allow himself to be faulty upon the present cause alleged against him.—MALONE: I have not the smallest doubt that the correction made by Rowe is right. The structure of the sentence, '*As* matter,' etc., proves decisively that *not* was omitted. Of all the errors that happen at the press, omission is the most frequent.—KNIGHT (following the text): That is, if you'll *patch* a quarrel so as to seem the *whole* matter you have to make it with, you must not patch it with this complaint. *Whole* is opposed to *patch*.—COLLIER (also following the text): That is, do not find out a cause of quarrel where none exists; do not patch a quarrel when no patching is required, because the matter is whole.—SINGER: The negative is absolutely necessary to make sense of the passage.—STAUNTON: The negative is clearly indispensable; but to satisfy the metre, Shakespeare may have adopted the old form *n' have* instead of *have not*.—NICHOLS (i, 9): The original text is right, and means, as if you have a whole matter to make it of, and wish to preserve to it the appearance of integrity, —of its being made out of a whole piece,—'*it must not be with this*'—for this patch will show, will be seen. On the other hand, if [Rowe's *not*] be correct—if Cæsar did wish to 'patch a quarrel'—not having matter whole to make it of, surely no better matter could offer itself for the purpose than that which he is here expressly told he could not use. The wife and brother of Antony had made war upon Cæsar. Cæsar accuses Antony, although he was in Egypt, of having instigated them; of being, as he says, 'the word of war.' Antony denies it; and, most likely, truly; but had Cæsar wanted to make use of the facts, as far as they went, for the purpose of patching a quarrel with Antony, public opinion, notwithstanding Antony's denial, would perhaps have gone with Cæsar; and though in itself, it might not have been a sufficient cause of quarrel, yet with the addition of a few other grievances, it might have been made to constitute one. Still, it would have borne the appearance, as Antony

It muſt not be with this. 67

Cæſ. You praiſe your ſelfe, by laying defects of iudgement to me : but you patcht vp your excuſes. 69

68, 69. *You...excuſes*] Ff, Rowe, Knt. Lines end, *ſelfe, ...but...excuſes* Pope et cet.

68, 69. *defects...me*] *to me defects of judgment* Cap. Ran.

69. *patcht*] *patch* F_3F_4, Rowe,+.

says, of a patched quarrel, and not as made out of whole matter.—INGLEBY (*Sh. the Man*, etc., i, 145) accepts the reading of the Folio, and interprets 'you haue' in the sense of obligation, *you must*. 'Antony,' he says, 'refers to former letters, and Cæsar to former excuses; so that when Antony speaks of *patching the quarrel*, he means that the quarrel has been already *worn out* by discussion. Cæsar ought (he says) to be able to adduce a new and entire ground of complaint; but that if he will patch up the old quarrel he must do it with something else than the pretence that Antony's wife and brother have made wars upon him.' Ingleby concludes somewhat in Warburtonian style: 'This conclusive interpretation of the text was proposed to me by Prof. Sylvester, the world-renowned mathematician. After this, an editor who shall reprint the text with Rowe's emendation will only have the excuse of ignorance.' —HUDSON adopts in his text the emendation, 'As matter whole you *lack* to make it with,' and remarks, 'I had conjectured *lack* but found afterwards that I had been anticipated by an anonymous writer.' I do not know who this anonymous writer is; he is also, apparently, unknown to the Cambridge Editors.—THE COWDEN-CLARKES (following the text): That is, if you wish to botch up a quarrel, as you have whole and sound matter to make it good with, you must not use such flimsy stuff as this. We think that the phraseology is purposely equivocal here: Antony allowing Cæsar to understand either 'If you desire to pick a quarrel with me, you could find stronger ground to base it upon than these frivolous causes of complaint,' or 'If you wish to make up the quarrel between us, you have better means of doing so than by ripping up these trivial grievances.'—IRVING EDITION finds Cowden-Clarke's suggestion that the phraseology is equivocal, 'a forced interpretation. The meaning appears rather to be the reverse: make trivial things—mere bits and *patches*, as it were—the ground of quarrel. These slight occasions for disagreement are opposed to *matter whole*, or some serious cause for dissension.'—ROLFE: A few editors follow the Folio, but their attempts to explain the passage are forced and unsatisfactory.—THISELTON: 'As' is equivalent here to *as though*; compare I, ii, 110; IV, i, 1. The meaning is, 'in such a way that it will seem to be made all of a piece.' [To me the meaning seems to be, If you'll patch a quarrel, inasmuch as you must make the patch out of good whole material, you must not take this. I think Ingleby is entirely right in his interpretation.—ED.]

68, 69. **laying defects of iudgement to me**] CAPELL (i, 32): The import of which in short, is—you praise yourself at my expense: and this being so, the word '*me*' in the next line, must be spoke with an emphasis; which can not be lay'd upon it, in the situation it occupies in all former copies [see *Text. Notes* for Capell's text], and by this the transposition is justify'd: Mistakes of this sort are often made by the pen, and oftner [*sic*] still by the press; such presses especially as this Poet had the fate to come out of.

69. **excuses**] WALKER (*Crit.* i, 246): I think *excuse* is more Elizabethan.—DYCE (ed. ii) makes independently the same conjecture, which is adopted by HUDSON.

Anth. Not ſo, not ſo:
I know you could not lacke, I am certaine on't,
Very neceſſity of this thought, that I
Your Partner in the cauſe 'gainſt which he fought,
Could not with gracefull eyes attend thoſe Warres
Which fronted mine owne peace. As for my wife,
I would you had her ſpirit, in ſuch another,
The third oth'world is yours, which with a Snaffle,
You may pace eaſie, but not ſuch a wife.
Enobar. Would we had all ſuch wiues, that the men
might go to Warres with the women.
Anth. So much vncurbable, her Garboiles (*Cæſar*)

71. *I am*] *I'm* Pope, +, Dyce ii, iii.
72. *Very*] *The very* Ktly.
74. *gracefull*] *graceful* F_4. *grateful* Pope, +, Cap. Var. '73.
75. *fronted*] *'fronted* Cap. Steev. Varr. Ktly.
76. *ſuch*] Om. Steev. conj. *another*,] Ff, Rowe. *another!* Ktly. *another:* Pope et cet.
81. *vncurbable*,] *uncurbable* Theob. +.

71–75. **I know you could not lacke, . . . mine owne peace**] DEIGHTON: That is, I am certain that you could not help feeling how impossible it was for me, whose interests were the same as yours, to regard with favourable eyes those wars which were so opposed to my own peace. 'Very' is here an adjective, *thorough*. 'Attend,' in this sense, is more commonly applied to the ears than to the eyes.

74. **gracefull eyes**] STEEVENS: We still say, I could not look *handsomely* on such or such a proceeding.

75. **fronted**] BRADLEY (*N. E. D. s. v.* Front, *v.*[1] 3): To stand face to face with; especially to face in defiance or hostility; oppose.

76. **I would you had her spirit, in such another**] MALONE: Antony means to say, I wish you had the spirit of Fulvia, embodied in such another woman as her; I wish you were married to such another spirited woman. By the words, 'you *had* her spirit,' etc. Shakspeare, I apprehend, meant, 'you were *united to*, or possessed of, *a woman with* her spirit.' Having formerly misapprehended this passage, and supposed that Antony wished Augustus to *be actuated* by a spirit similar to Fulvia's, I proposed to read—*e'en* such another, *in* being frequently printed for *e'en* in these plays.—STEEVENS: The plain meaning of Antony is, I wish you had my wife's spirit *in* another wife; *i. e. in* a wife of your own. [See *Appendix*, *Plutarch*.]

76. **spirit**] For the pronunciation of spirit, see WALKER (*Crit.* i, 193) or I, ii, 143.

77, 78. **with a Snaffle, You may pace easie**] SCHMIDT (*Lex. s. v.* Pace. 2, transitive): To teach (a horse) to move according to the will of the rider.—[*Quandoque bonus dormitat*, etc.—ED.]

79, 80. **that the men might go to Warres with the women**] HUDSON: I am uncertain whether this means that the men might go to war *in company with* the women, or go to war *against* them.—[I think that the plural 'warres' decides in favour of Hudson's first meaning; the number of fighters on one side, at least, would be certainly doubled.—ED.]

81. **So much vncurbable, her Garboiles**] JOHN HUNTER observes that 'vncurb-

Made out of her impatience : which not wanted
Shrodeneſſe of policie to : I greeuing grant,
Did you too much diſquiet, for that you muſt,
But ſay I could not helpe it.

Cæſar. I wrote to you, when rioting in Alexandria you
Did pocket vp my Letters : and with taunts
Did gibe my Miſiue out of audience.

Ant. Sir, he fell vpon me, ere admitted, then :
Three Kings I had newly feaſted, and did want
Of what I was i'th'morning : but next day
I told him of my ſelfe, which was as much

83. *Shrodeneſſe*] *Shrewdneſs* F_3F_4. *to :*] *too :* F_3F_4. *too*, Rowe.
84. *muſt*,] *must* Theob. et seq.
85. *it.*] *it ?* Staunton's *Photolith.*
86. *when...you*] Separate line, Rowe et seq.
Alexandria you] *Alexandria, you* Theob. Warb. Johns. Cap. *Alexandria ; you* Var. '78 et seq.
88. *gibe*] *beg* F_4, Rowe.
89. *Sir*] Separate line, Cap. et seq.
vpon] *on* Rowe, +, Varr. Ran.
admitted, then :] *admitted : then* Rowe et seq.

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able' is here an epithet to the pronoun 'her;' and DELIUS believes that it refers to the *she* involved in 'her garboils,' which amounts to about the same, and is, with the present text, an unavoidable explanation, for the simple reason that 'vncurbable,' which, as MADDEN (p. 313) says, 'clearly has its origin in the stable,' cannot rightfully be predicated of a 'garboil.' KEIGHTLEY ingeniously evades the difficulty by leaving Anthony's previous speech unfinished and ending it, after Enobarbus's interruption, with 'uncurbable.' Thus:—'with a snaffle You may pace easy, but not such a wife,[——]So much uncurbable. Her garboils,' etc. His intention would have been possibly a little clearer, had he marked Enobarbus's speech as an *Aside*, which it probably is.—ED.

83. **Shrodenesse**] Spelled phonetically.—ED.

86–88. **I wrote to you, . . . out of audience**] The feeble punctuation of the Folio will readily give way to almost any punctuation of these lines. Dyce's, which has been followed by the *Globe*, the *Cambridge*, and the majority of subsequent editors: 'I wrote to you When rioting in Alexandria;' is somewhat objectionable, inasmuch as it is grammatically ambiguous whether Cæsar was rioting or Anthony. There should be at least a comma after 'you' (as in the Folio), but a semi-colon, as suggested by Lloyd (*ap.* Cam.), would be better. Capell's punctuation is good: 'I wrote to you, When, rioting in Alexandria, you,' etc. All colons or semi-colons after 'Alexandria' seem to me misplaced. Cæsar is enumerating Anthony's offences; to pocket up his letters is the first distinct and separate offence; to gibe his missive is the second; and the two should be distinguished as they are in the Folio, so it seems to me.—ED.

88. **Misiue**] Macbeth in his letter to his wife says that there came 'missives from the king, who all-hailed me,' etc.

92. **I told him of my selfe**] WARBURTON: That is, told him the condition I was

As to haue askt him pardon. Let this Fellow
Be nothing of our ſtrife : if we contend
Out of our queſtion wipe him.

Cæſar. You haue broken the Article of your oath, which you ſhall neuer haue tongue to charge me with.

Lep. Soft *Cæſar.*

Ant. No *Lepidus*, let him ſpeake,
The Honour is Sacred which he talks on now,

96, 97. *You...with*] Lines end, *broken ...neuer...with* Rowe et seq.

98. *Soft* Cæſar.] *Soft, Cæsar.* Rowe. *Soft, Cæsar, ſoft.* Ktly.

99. *No*] Ff, Rowe, Pope, Theob. Warb. Johns. Varr. Knt, Coll. Wh. i, Hal. Cam. Separate line, Han. Cap. Steev. Sing. Dyce, Glo. Wh. ii.

100. *Honour is*] *honour's* Pope,+, Mal. Ran. Steev. Varr. Coll. Sing. Wh. Sta. Ktly.

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in, when he had his last audience.—DELIUS questions Warburton's interpretation and holds the true meaning to be, 'I told him of my own accord.' Whereupon, SCHMIDT (*Notes*, p. 173) acutely remarks that had this been the meaning, the text should run 'I told it him of myself.'

94. **Be nothing of our strife**] Compare 'but nothing of his ill-ta'ne suspition.' — *Wint. Tale*, I, ii, 530; 'nothing of that wonderfull promise,' etc.—*Twelfth Night*, III, iv, 263.

99. **No**] WALKER (*Vers.* 289): Lines wanting the tenth or final syllable, are (as it appears to me) unknown to Shakespeare, as they are certainly at variance with his rhythm.—[Accordingly, Walker approves of the arrangement which was adopted first by Hanmer, whereby 'No' was separated from 'Lepidus' and made to follow 'Cæsar.' It is to be observed that the division of ll. 96, 97 into metrical lengths was made by Rowe, and it is quite possible so to change it as not to need 'No' for a tenth syllable,—an ineffable relief to the o'erfraught heart.—ED.]

100. **The Honour is Sacred**] WARBURTON: *Sacred*, for *unbroken, unviolated.* —JOHNSON: Warburton seems to understand this passage thus: 'The honour which he *talks* of me as *lacking*, is *unviolated.* I never lacked it.' This, perhaps, may be the true meaning; but, before I read the note, I understood it thus: Lepidus interrupts Cæsar, on the supposition that what he is about to say will be too harsh to be endured by Antony; to which Antony replies—'No, Lepidus, let him speak; the security of *honour on which he now speaks*, on which this conference is held now, *is sacred*, even *supposing that I lacked* honour *before.*—MALONE: Antony, in my opinion, means to say—The theme of honour which he now speaks of, namely, the religion of an oath, for which he supposes me not to have a due regard, is sacred; it is a tender point, and touches my character nearly. Let him therefore urge his charge, that I may vindicate myself.—M. MASON: I do not think that either Johnson's or Malone's explanation of this passage is satisfactory. The true meaning of it appears to be this:—Cæsar accuses Antony of a breach of honour in denying to send him aid when he required it, which was contrary to his oath. Antony says, in his defence, that he did not deny his aid, but, in the midst of dissipation, neglected to send it: that having now brought his forces to join him against Pompey, he had redeemed that error; and that therefore the honour which Cæsar talked of, was *now*

Suppoſing that I lackt it : but on *Cæſar*,
The Article of my oath.
Cæſar. To lend me Armes, and aide when I requir'd
them, the which you both denied.
Anth. Neglected rather:
And then when poyſoned houres had bound me vp
From mine owne knowledge, as neerely as I may,
Ile play the penitent to you. But mine honeſty,
Shall not make poore my greatneſſe, nor my power
Worke without it. Truth is, that *Fuluia*,
To haue me out of Egypt, made Warres heere,
For which my ſelfe, the ignorant motiue, do
So farre aske pardon, as befits mine Honour
To ſtoope in ſuch a caſe.
Lep. 'Tis Noble ſpoken.
Mece. If it might pleaſe you, to enforce no further

101. *on* Cæſar] *on*, Cæſar F_3F_4.
102. *oath.*] Ff, Rowe, Pope, Han. Coll. Wh. Glo. *oath*— Theob. et cet.
103, 104. *To...them*] Separate line, Rowe et seq.
106. *poyſoned*] *poison'd* Pope et seq.
107. *knowledge,*] Ff. *knowledge;* Rowe, Pope, Theob. Warb. *knowledge.* Han. Johns. et seq.
115. *Noble*] F_2, Mal. Var. '21, Knt, Coll. i, Dyce, Hal. Sta. Glo. Cam. *Nobly* F_3F_4 et cet.

sacred and inviolate, supposing that he had been somewhat deficient before, in the performance of that engagement.—The adverb *now* refers to *is*, not to *talks on;* and the line should be pointed thus: 'The honour's sacred that he talks on, now, Supposing that I lack'd it.'—[I cannot see that anything is here implied more than that Anthony's sacred honour having been impugned, there can be no remission of the explicit charge, made by him who had supposed that Anthony had violated it.—ED.]

102. **The Article of my oath**] A majority of editors have followed Theobald in placing a dash after 'oath;' implying an unfinished sentence. Would not an interrogation point be better? Anthony is repeating Cæsar's own words, and asking, I think, an explanation.—ED.

106, 107. **had bound me vp From mine owne knowledge**] DEIGHTON: That is, I had become a complete stranger to my nobler nature.

109, 110. **nor my power Worke without it**] MALONE: Nor my greatness work without mine honesty.—DELIUS prefers to consider 'it' as referring not to 'honesty' but to 'greatness,' and thus paraphrases the sentence: the honesty with which I acknowledge my fault, cannot injure my greatness, cannot diminish the knowledge of my worth; nor can it cause my power to be proved worthless.

115. **'Tis Noble spoken**] For many examples of adjectives used as adverbs, see, if need be, ABBOTT, § 1. Compare 'How honourable . . . wee Determine for her,' V, i, 71.

116. **If it might please you**, etc.] CAPELL (i, 33): This imperfect and conditional mode of expressing a wish, may be intended as a mark of submissiveness: in

The griefes betweene ye: to forget them quite,
Were to remember : that the preſent neede,
Speakes to attone you.

Lep. Worthily ſpoken *Mecenas*.

Enobar. Or if you borrow one anothers Loue for the inſtant, you may when you heare no more words of *Pompey* returne it againe : you ſhall haue time to wrangle in, when you haue nothing elſe to do.

Anth. Thou art a Souldier,onely ſpeake no more.

Enob. That trueth ſhould be ſilent, I had almoſt forgot.

Anth. You wrong this preſence, therefore ſpeake no more.

117. *quite,*] *quite.* Ff.
118. *remember : that*] *remember, that* Ff. *remember that* Cap. et seq.
119. *Speakes*] *Speak* Cap. (corrected in Errata.)
119. *attone*] *atone* F_4.
120. *Worthily*] *Worthy* F_2.
125. *Souldier,onely*] Ff, Rowe, Pope, Warb. *soldier only;* Theob. et cet.

any other light, is improper; and—*Would* were greatly better than '*If*.'—THISELTON (p. 12): The punctuation of the Folio indicates a deferential hesitancy in venturing to offer advice.—[If this 'punctuation' refers to the comma after 'you,' it is not peculiar to the Folio. There is, I think, no edition without it.—ED.]

117. **griefes**] That is, grievances.

118. **the present neede,**] THISELTON (p. 12): The comma after 'neede' shows that that word is to be dwelt upon for emphasis.—[Independently of the fact that the punctuation of Shakespeare's compositors cannot be implicitly followed, it may be doubted that in the passage before us, 'present' be not the emphatic word. In the very next line above there is a comma after 'quite'; does this indicate that 'quite' is more emphatic than 'to forget?'—ED.]

119. **attone**] MURRAY (*N. E. D. s. v.*): *Atone* is formed on the adverbial phrase *at one* in its combined form as representing a simple idea, and 16th century pronunciation. Short for the phrase 'set or make at one.' . . . From the frequent phrases 'set at one' or 'at onement,' the combined *atonement* began to take the place of *onement* early in the 16th century, and *atone* to supplant *one*, verb, about 1550. *Atone* was not admitted into the Bible in 1611, though *atonement* had been in since Tindale.

120. **spoken**] DYCE (ed. ii) conjectures that this should be *spoke*, overlooking the fact that it is so printed by STEEVENS in 1793, followed by the Variorums of 1803 and 1813, and is suggested by WALKER (*Crit.* i, 131). This oversight, unaccountable in so careful an editor, beguiled the CAM. EDD. who record it as Dyce's conjecture in their footnotes.—ED.

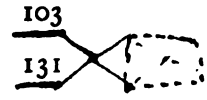
126. **That trueth should be silent**] STEEVENS: We find a similar sentiment in *King Lear:* 'Truth's a dog must to kennel,' etc., I, iv, 124.—WALKER (*Crit.* ii, 170): The structure of the sentence looks as if Enobarbus were referring to a proverb. —[Steevens and Staunton in the next note make a similar suggestion.]

Enob. Go too then : your Conſiderate ſtone.

130. *Go too*] *Go to* Ff.

your Conſiderate ſtone.] *your considerate stone*— Var. '73. *your confederates love.* Heath. *your considerate tone* Nichols (withdrawn). *your considerate stone am I* Ktly conj. *your confederate's gone* Leo (*ed.* p. 142 and *N. &* iii, 191). *see me your consider* Words. *you're considerate ston your confederates atone* Lloyd a *your confederate atone* Browne a

130. **your Considerate stone**] JOHNSON : This line is passed by all the as if they understood it, and believed it universally intelligible. I cannot f any very obvious, and hardly any possible meaning. I would therefore rea to then, *you* considerate *ones.*' You who dislike my frankness and tem speech, and are so *considerate* and discreet, *go to*, do your own business.— (i, 33), in this instance keener than Dr Johnson, gives the meaning of Enob that 'he would, from thenceforth, be a very stone for silence, but he woul a little.'—STEEVENS : That is, if I must be chidden, henceforward I will be as a marble statue, which seems to think, though it can say nothing. 'As sil stone,' however, might have been once a common phrase.—[Hereupon follow examples which might be multiplied, drawn from old sources where a stone as a simile of silence or stillness.]—BLACKSTONE : The metre of this line is d It will be perfect, and the sense rather clearer, if we read (without altering a '—your consideratest one.' I doubt, indeed, whether this adjective is ev in the superlative degree ; but in the mouth of Enobarbus it might be pard RITSON (*Cursory Crit.* 85) : As Enobarbus, to whom this line belongs, g speaks in plain prose, there is no occasion for any further attempt to harmon COLLIER (ed. i) : It may be a question whether Enobarbus means to call A considerate stone,' or to say merely that he will be silent as a stone. If the we must, with Johnson, change 'your' to *you ;* but the latter affords a cle ing without any alteration of the ancient text.—DYCE (*Remarks*, 246) : E call Antony a *stone !* he would as soon have ventured to throw one at him. son's proposed alteration, bad as it certainly was, did not involve such an a —COLLIER (ed. ii) : That is, I will be as considerate as a stone. Johnson' [where ?] that Enobarbus meant to call Antony a 'considerate stone,' does n to us, recollecting that the words were those of a rough free-spoken soldier, 'absurdity' as it appeared to the Rev. Mr Dyce. In speaking of the note in edition, he ought to have remembered two things, which he has entirely ove viz., that we gave the very text he supports, and that we ourselves said no ch needed. If Mr Dyce had been more of a '*considerate* stone,' he would ha himself from the appearance of endeavouring to make a fault where he could one. We do not at all say that the suspicion would be just, but that he himself open to it.—[Whoever wishes to hear the last word in this deplorabl between two men who had been for many years fast friends, will find it i *Strictures*, p. 203, where he exultantly proves that to Collier exclusively bel notion that Enobarbus called Antony a stone ! Time did not abate the Dyce's triumph. Seven years later he repeated these remarks in his *Stri* full length, in his *Second Edition*. Apparently, so far from being crushe this appalling stigma of bad preëminence, Collier in his *Monovolume* placidl '*you* considerate stone,' and in his *Third Edition*, while returning to the reprinted the substance of the note in his *First Edition.*]—STAUNTON : *As*



Cæſar. I do not much diſlike the matter, but
The manner of his ſpeech : for't cannot be,
We ſhall remaine in friendſhip, our conditions
So diffring in their acts. Yet if I knew,
What Hoope ſhould hold vs ſtaunch from edge to edge

131, 132. *matter...manner*] *manner ...matter* Warb. Cap.
132. *for't*] *for it* Varr. Mal. Steev. Var. Knt, Coll. Wh. Hal.
134, 136. *knew, ...ſtaunch ... world :*] *knew, ...staunch, ...world,* Rowe. *knew ...staunch,...world,* Theob. Warb. Johns. *knew...staunch, ...world* Pope et cet.

a stone was an expression not unusual formerly, and the words in the text may hereafter be found to be proverbial; at present they are inexplicable.—HUDSON: Meaning, apparently, *I am* your considerate stone; like a statue, which seems to speak, but does not.—ELZE (p. 285) is, apparently, willing to be pilloried alongside of Collier, and suggests, although 'with hesitation,' '*you're* considerate stone,' that is: 'You are indeed considerate (=discreet, circumspect), but at the same time "senseless as a stone," inaccessible to conciliatory and tender emotions.'—[Instead of saying as in modern parlance, 'All right. Your obedient servant,' Enobarbus replies in effect, 'I understand. Your intelligent and accommodating stone,' with all that a 'stone' implies of dumbness, deafness, and impassivity. At least such is the interpretation of Enobarbus's words in the opinion of the present ED.]

131, 132. **I do not much dislike the matter, but The manner,** etc.] WARBURTON: What, not dislike the *matter* of it? when he says presently after, that he would do everything to prevent the evil Enobarbus predicted. Besides are we to suppose that common civility would suffer him to take the same liberty with Antony's lieutenant, that Antony himself did? Shakespeare wrote 'I do not much dislike the *manner*, but The *matter* of his speech,' etc., *i. e.* 'tis not his liberty of speech, but the mischiefs he speaks of, which I dislike. This agrees with what follows, and is said with much urbanity, and show of friendship.—HEATH (p. 454): That is, As to the matter of what he hath said, there is probably too much truth in it, though the want of respect in his manner of saying it may deserve blame. That this is the sense is most clearly evident from the confession of Cæsar which immediately follows.—CAPELL (i, 33): Here is another transposition; the words '*manner*' and '*matter*': the emendation was started by [Warburton], is confirm'd by what the speaker says afterwards, and recommended by much delicacy.—[The present play was the fifth that Capell printed (vol. i, p. 19, *footnote*). It is noteworthy how much in these early plays he was under the influence of Warburton. In the present instance, he preferred the speciousness of Warburton to the sound sense of Heath.—ED.]—JOHNSON: 'I do not (says Cæsar), think the man wrong, but too free of his interposition; for it cannot be, we shall remain in friendship; yet if it were possible, I would endeavour it.'

133. **conditions**] That is, dispositions, natures, tempers.

135. **What Hoope should hold vs staunch**] There is the same simile of a hoop about a cask in *2 Hen. IV:* IV, iv, 43, 'A hoop of gold to bind thy brothers in, That the united vessel of their blood . . . shall never leak.'—CORSON (p. 277): It must evidently be understood by this speech, that a 'hoop,' and a very politic one, has been already decided upon by Octavius and his crafty counsellor, Agrippa. What

Ath'world : I would perſue it.
Agri. Giue me leaue *Cæſar.*
Cæſar. Speake *Agrippa.*
Agri. Thou haſt a Siſter by the Mothers ſide, admir'd *Octauia* ? Great *Mark Anthony* is now a widdower.
Cæſar. Say not, ſay *Agrippa*; if *Cleopater* heard you, your proofe were well deſerued of raſhneſſe.

136. *Ath'*] *O'th'* Rowe ii et seq. (subs.)
137. Cæſar.] Ff, Rowe, +, Coll. ii, iii, Cam. *Cæsar*,— Cap. et cet.
138. Agrippa] *good Agrippa* Words.
139, 140. *Thou ... widdower*] Lines end, *side...Antony...widower* Rowe et seq.
139. *by the*] *by thy* Ff, Rowe.
140. Octauia *?*] *Octavia !* Rowe, +, *Octavia :* Han. Cap. et seq.
widdower.] *widower :* Cap.
141, 142. *Say...raſhneſſe*] Lines end, *Agrippa...were...raſhneſſe* Pope. Lines end, *Agrippa...proofe...raſhneſſe* Theob. et seq.
141. *not, ſay*] Ff. *not ſo*, Rowe et seq. *it not* Coll. MS.
Cleopater] Cleopatra Ff et seq.
142. *proofe*] Ff, Rowe, Pope. *approof* Theob. Warb. *reproof* Warb. conj. Han. Johns. et seq.
of] *for* Han. Coll. MS.

follows shows this; and affords a special illustration, too, of Antony's genius rebuked by Octavius's.

137. **Giue me leaue Cæsar.**] It can hardly be that the comma and dash after 'Cæsar,' begun by Capell and continued by a large majority of modern editors, are right. Where all are so courtly in this conference, it cannot be likely that Cæsar would break in upon Agrippa's first words, especially if it were merely to tell him to continue speaking, a very needless permission; the end would have been gained by Cæsar's keeping silent. If we erase the period of the Folio, I think we should substitute an interrogation mark.—ED.

139. **a Sister by the Mothers side**] Octavia was Cæsar's own sister, by the same mother, Atia; but Shakespeare here follows Plutarch who says that her mother was Ancharia. See *Appendix, Plutarch.*

141. **Say not, say Agrippa**] Corrected by Rowe. This is one of the very numerous instances collected by WALKER (*Crit.* i, 314) in his fifty-eight pages of the 'Substitution of Words,' generally to be attributed, as here, to proximity.

141, 142. **your proofe**] THEOBALD said that he made 'no scruple to restore "your *approof*."' HANMER'S text reads, 'your *reproof*,' and a footnote has '*Warb. emend.*' WARBURTON'S own text, however, follows Theobald, and he has no note on the passage. HEATH (p. 451) gives a good interpretation of Theobald's text, but there is little need to reprint it, inasmuch as Warburton's emendation has been uniformly followed. M. MASON properly interpreted 'your reproof' as 'the reproof you would undergo,' and quoted as parallel a passage from Beaumont & Fletcher's *Custom of the Country*, V, iv, where 'Your great opinion in the world' is equivalent, so he said, to 'the great opinion conceived of you;' but he was herein possibly wrong as to the exact meaning. MALONE detected the source of the error in the Folio, which lay in making the *r* in 'your' do double duty, for itself and for 'reproof,' and cited as a parallel case 'Mine Nightingale,' IV, viii, 24. This error was due, so Malone said, to the transcriber's ear deceiving him.—ABBOTT (§ 423):

Anth. I am not marryed *Cæſar* : let me heere *Agrippa* 143
further ſpeake.
Agri. To hold you in perpetuall amitie, 145
To make you Brothers, and to knit your hearts
With an vn-ſlipping knot, take *Anthony*,
Octauia to his wife : whoſe beauty claimes
No worſe a husband then the beſt of men : whoſe
Vertue, and whoſe generall graces, ſpeake 150
That which none elſe can vtter. By this marriage,
All little Ielouſies which now ſeeme great,
And all great feares, which now import their dangers,
Would then be nothing. Truth's would be tales,
Where now halfe tales be truth's: her loue to both, 155
Would each to other, and all loues to both
Draw after her. Pardon what I haue ſpoke
For 'tis a ſtudied not a preſent thought, 158

143, 144. Agrippa.../*ſpeake*] Separate line, Rowe et seq.
144. *further*] *farther* Coll. Wh. i, Hal.
149, 150. *whoſe.../ſpeake*] One line, Ff, Rowe et seq.
153. *import*] *impart* Coll. MS ap. Cam.
154, 155. *Truth's...truth's*] F_2, *truths ...truths* F_3F_4 et seq.
154. *be tales*] *be but tales* Pope, +, Steev. Var. '03, '13, Sing. Dyce ii, iii. *then be tales* Cap. Coll. iii. *be half tales* Ran. Sta. conj. *be as tales* Steev. conj. *be tales only* Ktly. *be mere tales* Id. conj.
155. *halfe tales*] *half-tales* Ktly.

Instead of 'your reproof of rashness' we should now say, 'the reproof of your rashness' (unless 'of' here means *about, for*).—CORSON (p. 277): This speech seems to convey the impression that the proposal of marriage between Antony and Octavia, intimated in the last speech of Agrippa, was something new to Octavius. But he evidently knows just what's coming from Agrippa.

147. **take Anthony**] For other examples of the subjunctive used imperatively, see ABBOTT § 364.

151. **That which none else can vtter**] WORDSWORTH : That is, for themselves better than any one else can.

154. **would be tales**] WALKER (*Vers.* p. 165) approves of Hanmer's 'would be *best* tales.'—STAUNTON : The remedy [for the defective metre] most accordant with the poet's manner is to read 'would be *half* tales,' etc.—[Herein Staunton was, unwittingly, anticipated by RANN, an editor far too often overlooked.—ED.]—HUDSON : The meaning here is somewhat dark, but may be explained thus : 'Even true reports of differences between you will then pass for idle tales, and will not catch public credit ; whereas now mere rumours of such differences easily gain belief, and so do all the mischief of truths.' Here, as often, 'where' is equivalent to *whereas*. —ABBOTT (§ 508) gives this line as an instance of the omission of a foot [before 'Truth's'].

By duty ruminated.
Anth. Will *Cæſar* ſpeake?
Cæſar. Not till he heares how *Anthony* is toucht,
With what is ſpoke already.
Anth. What power is in *Agrippa*,
If I would ſay *Agrippa*, be it ſo,
To make this good?
Cæſar. The power of *Cæſar*,
And his power, vnto *Octauia.*
Anth. May I neuer
(To this good purpoſe, that ſo fairely ſhewes)
Dreame of impediment: let me haue thy hand
Further this act of Grace: and from this houre,
The heart of Brothers gouerne in our Loues,
And ſway our great Deſignes.
Cæſar. There's my hand:
A Siſter I bequeath you, whom no Brother
Did euer loue ſo deerely. Let her liue
To ioyne our kingdomes, and our hearts, and neuer
Flie off our Loues againe.
Lepi. Happily, Amen.
Ant. I did not think to draw my Sword 'gainſt *Pompey*,
For he hath laid ſtrange courteſies, and great

161. *toucht*] *touch'd* Rowe.
162. *ſpoke*] *ſpoken* F_3F_4, Rowe.
already] Om. Han.
164. Agrippa ... *ſo*] As quotation, Theob.
166, 167. *The...And*] Ff, Rowe, Pope, Knt, Sta. Separate line, Theob. et cet.
168. *May*] *Mao* F_2.
170, 171. *hand Further*] *hand; Further* Theob. et seq. (subs.)
174. *There's*] Ff, Rowe, Pope, Knt, Sing. *There is* Theob. et cet. [Antony takes it. Coll. ii.
180. *'gainſt*] *againſt* Ff.
181. *hath laid*] *hath* F_3F_4.

162. **is spoke**] See line 115, above.
164. **If I would say**] ABBOTT (§ 331): This means, 'If I wished, were disposed, to say.'
170. **let me haue thy hand**] Note the instant change to the familiar 'thy.' Cæsar is not so warm-hearted; he retains the distant 'you' to the end.—ED.
175. **I bequeath you**] MURRAY (*N.E.D. s.v.*): An ancient word, the retention of which is due to the traditional language of wills. II. To 'say (a thing) away;' to give or part with by formal declaration. . . . b. To 'leave' by will. (The only surviving sense for which it is the proper term.)
178. **Flie off**] In the same construction with 'Let' in line 176.

Of late vpon me. I muſt thanke him onely,
Leaſt my remembrance, ſuffer ill report:
At heele of that, defie him.
Lepi. Time cals vpon's,
Of vs muſt *Pompey* preſently be ſought,
Or elſe he ſeekes out vs.
Anth. Where lies he?
Cæſar. About the Mount-Meſena.
Anth. What is his ſtrength by land?
Cæſar. Great, and encreaſing:
But by Sea-he is an abſolute Maſter.
Anth. So is the Fame,
Would we had ſpoke together. Haſt we for it,

182. *him onely,*] *him, only* Nicholson ap. Cam.
183. *Leaſt*] *Left* Ff et seq.
185. *vpon's*] Ff, Rowe, Pope, Theob. Warb. Johns. Dyce, Wh. Glo. *on's* Han. *upon us* Cap. et cet.
188. *Where*] *And where* Han. Steev. Var. '03, 13.
he?] *he, Cæsar?* Cap. *he now?* Ktly, Words.
189. *Meſena*] *Misenum* Rowe. *Misenus* Johns.
190–192. *What...Maſter*] Ff, Rowe, +, Knt, Glo. Sta. Lines end, *strength ...sea...master* Han. Cam. et cet.
190, 191. *by land?* Cæſar. *Great*] Cæs. *By land great* Han. Ktly.
190. *What is*] Ff, Rowe, +, Knt, Glo. Sta. *What's* Han. Cam. et cet.
191, 192. *Great...Sea*] Separate line, Theob. et seq.
193. *So is*] *So's* Han.
Fame] *Frame* F_3F_4, Rowe.
194. *Haſt*] *Haſte* F_3F_4.

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183. **Least my remembrance, suffer ill report**] JOHNSON: Lest I be thought too willing to forget benefits, I must barely return him thanks, and then I will defy him.

184. **At heele**] ABBOTT (§ 89) considers that the article is here omitted. It is also possible that it is absorbed in the *t* of 'At.'

186. **Of vs**] 'Of' is here used of the agent where we should say *by*.

189. **About**] To complete the deficient line, 'Or else he seekes out vs. Where lies he?' WALKER (§ *Crit.* iii, 298) would affix to it this 'About' and pronounce it '*Bout*.

189. **the Mount-Mesena**] ROLFE: The promontory in the Bay of Naples, now known as the *Punta di Miseno*.

194. **Would we had spoke together**] SCHMIDT (*Lex.*): Sometimes, in a kind of euphemism, 'speak' is equivalent to *exchange blows, to fight*: 'they lie in view, but have not spoke as yet.'—*Coriol.* I, iv, 4; 'thou canst not fear us, Pompey, with thy sails; we'll speak with thee at sea'—the present play, II, vi, 30.—[The third and last of Schmidt's examples is the present line, which, in his translation of this play, he thus renders, 'O wären wir schon an ihm!' with the note (p. 173) that Tieck translates it: '"Hätt' ich ihn doch gesprochen!" in which sense,' Schmidt goes on to say, 'all other editors, to judge from their eloquent silence, have also taken

Yet ere we put our ſelues in Armes, diſpatch we
The buſineſſe we haue talkt of.
Cæſar. With moſt gladneſſe,
And do inuite you to my Siſters view,
Whether ſtraight Ile lead you.
Anth. Let vs *Lepidus* not lacke your companie.
Lep. Noble *Anthony*, not ſickeneſſe ſhould detaine me.

Flouriſh. Exit omnes.

Manet Enobarbus, Agrippa, Mecenas.

Mec. Welcome from Ægypt Sir.
Eno. Halfe the heart of *Cæſar*, worthy *Mecenas.* My honourable Friend *Agrippa.*
Agri. Good *Enobarbus.*
Mece. We haue cauſe to be glad, that matters are ſo well diſgeſted : you ſtaid well by't in Egypt.

199. *Whether*] *Whither* Ff.
Ile] *I'le* F_3F_4. *I will* Varr. Mal. Steev. Varr.
200–202. *Let...me*] Lines end, *Lepidus...Anthony...me* Han. Cap. Var. '78 et seq.
[Scene III. Pope, +.
201. *Noble*] *Nobld* F_2.
203. Flouriſh.] Om. Ff, Rowe, Pope, Han.
203. Exit] Exeunt Ff.
204–217. Om. Gar.
204. Manet] Manent Ff.
206. Mecenas.] *Mecenas*, Pope. *Mecænas!* Theob. +.
210. *diſgeſted*] *digeſted* Ff.
by't] Ff, Rowe, +, Sing. Dyce, Wh. Glo. Ktly. *by it* Cap. et cet.

it.' He then quotes the same examples which he gives in his *Lexicon*, with the remark that they can bear no possible meaning other than that which he gives.—ED.]

197. **With most gladnesse**] See ABBOTT (§ 17) for other examples where 'most' is used as the superlative of *great*.

199. **Whether**] WALKER (*Vers.* 105) : The verse indicates that this is a monosyllable.

206. **Halfe the heart**] DEIGHTON : A translation of Horace's 'animæ dimidium meæ.'—*Ode* I, iii, 8.

206. **Eno. Halfe the heart**, etc.] DELIUS (*Sh. Jahrb.* V, 267) : Only once in the earnest political conference of the Triumvirs did Enobarbus venture, in prose, to interject a bold word, for which he was immediately checked; but now, therefore, after the departure of his rigorous masters, he enters with more freedom into a conversation in prose with Mæcenas. But as soon as the talk rises from the domain of mere gossip to a description of Antony's first meeting with Cleopatra, he resumes blank verse. The poet was well enough aware that only in blank verse could this majestic masterpiece be adequately portrayed, and, therefore, the humourous side of Enobarbus's character is here abandoned.

210. **disgested**] An old, not uncommon form; it occurs again in *Coriol.* I, i, 154, in the Folio.

Enob. I Sir, we did ſleepe day out of countenaunce : and made the night light with drinking.

Mece. Eight Wilde-Boares roſted whole at a breakfaſt : and but twelue perſons there. Is this true ?

Eno. This was but as a Flye by an Eagle : we had much more monſtrous matter of Feaſt, which worthily deſerued noting.

Mecen as. She's a moſt triumphant Lady, if report be ſquare to her.

Enob. When ſhe firſt met *Marke Anthony*, ſhe purſt vp his heart vpon the Riuer of Sidnis.

Agri. There ſhe appear'd indeed : or my reporter deuis'd well for her.

Eno. I will tell you,

211. *I Sir,*] *Ay Sir,* Rowe. *Ay, Sir,* Theob. *Ay, sir;* Cap. Mal. et seq.
214. *there.*] Ff, Rowe, Pope. *there!* Sta. Ktly. *there;*— Theob. et cet. (subs.)
215. *as*] Om. Rowe ii, Pope.
218–285. Transposed to follow I, i, 71. Gar.
220–271. Om. Kemble.
220. *purſt*] *purs'd* Rowe.
221. *Sidnis*] *Cydnus* Ff.
222, 223. *deuis'd...her*] Separate line, Cap. Varr. Ran.
224. *you,*] *you, Sir:* Cap.

213. **Eight Wilde-Boares,** etc.] See *Appendix, Plutarch.*

215. **This was but as a Flye by an Eagle**] By the few editors who have taken note of this phrase, it has been interpreted as conveying merely a comparison; the eight boars were merely as a fly by the side of, and so in comparison with, an eagle. Is it not capable of a different interpretation? Mæcenas wonders that eight boars should have been a breakfast for only twelve persons. Enobarbus replies, in effect, that so far from eight boars having been considered an inordinate repast, it was no more than a fly would be considered a hearty breakfast by an eagle.—ED.

218, 219. **if report be square to her**] STEEVENS: That is, if report *quadrates* with her, or suits with her merits.

221. **vpon the Riuer of Sidnis**] M. MASON: This passage is a strange instance of negligence and inattention in Shakspeare. Enobarbus is made to say that Cleopatra gained Antony's heart on the river Cydnus; but it appears from the conclusion of his own description, that Antony had never seen her there; that, whilst she was on the river, Antony was sitting alone, enthroned in the market-place, whistling to the air, all the people having left him to gaze upon her: and that, when she landed, he sent to her to invite her to supper.—COWDEN-CLARKE: The inattention is Mason's, not Shakespeare's; the expression 'upon the river of Cydnus,' is here used to signify 'the district on the shores of the river of Cydnus,' including the 'city' which 'cast her people out upon her,' and its 'market-place' wherein 'Antony' sat 'enthroned.' The idiom 'upon the Seine,' or 'upon the Thames' is employed to express the adjacent shores of those rivers, the country in their neighborhood.—ROLFE: Mason's criticism reminds one of Yellowplush's surprise at finding Boulogne-sur-Mer was on the shore and *not* 'on the sea.'

The Barge ſhe ſat in, like a burniſht Throne
Burnt on the water : the Poope was beaten Gold,
Purple the Sailes :and ſo perfumed that
The Windes were Loue-ſicke.
With them the Owers were Siluer,
Which to the tune of Flutes kept ſtroke, and made
The water which they beate, to follow faſter;
As amorous of their ſtrokes. For her owne perſon,
It beggerd all diſcription, ſhe did lye
In her Pauillion, cloth of Gold, of Tiſſue,
O're-picturing that Venns, where we ſee

225–249. Mnemonic lines, Warb.

226. *Burnt*] *Burn'd* Mal. Steev. Varr. Coll. Dyce, Wh. Glo. Hal.

228, 229. *The ... Siluer*] One line, Pope et seq.

Loue-ſicke. With them] Ff, Rowe. *love-sick with 'em;* Pope, +, Var. '73. *love-sick: with them* Knt. i, ii. *love-sick with them:* Cap. et cet.

229. *the Owers*] *the Oares* F_2F_3. *th' oars* Pope, Theob. Warb. Johns. Dyce ii, iii. *the oars* F_4 et cet.

231. *faſter*] *after* Gould.

232. *their ſtrokes*] *her ſtrokes* F_3F_4.

234. *cloth of Gold, of Tiſſue*] *cloth-of-gold of tissue* Sta. In parenthesis, Cap. et seq.

of Tiſſue] *and tissue* Coll. ii, Ktly.

235. *Venns*] *Venus* Ff.

225. **The Barge she sat in, etc.**] HAZLITT (p. 97): The rich and poetical description of Cleopatra's person seems to prepare the way for, and almost to justify the subsequent infatuation of Antony when in the sea-fight at Actium, he leaves the battle, and 'like a doating mallard' follows her flying sails.—HARTLEY COLERIDGE (ii, 184): Beautiful as this description is, one might almost desire that it had been uttered by a more interesting personage. Dryden has transferred it to Antony,—copied it pretty closely,—or perhaps kept closer to Plutarch's prose. The poetry he almost suppresses; but he certainly introduces the story more artfully. Narration for its own sake is not, however, a frequent fault of Shakespeare.

228. **were Loue-sicke.**] KNIGHT (ed. i and ii) virtually adheres to the punctuation of the Folio, which he observes 'is surely more poetical.' DYCE quotes the observation, prints it in Italics, and affixes two exclamation marks; a cheap mode of expressing a patronizing superiority. In Knight's *Second Edition, Revised*, the Folio is abandoned and Capell followed.—ED.

234. **cloth of Gold, of Tissue**] COLLIER (ed. ii): This is nonsense; it could not be 'cloth of gold' if it were '*of* tissue.' What was meant must have been that the 'cloth of gold' of the pavilion was lined with 'tissue.' The contraction for 'and' was not unfrequently read *of* by old printers, and such, according to the MS, seems to have been the case here.—STAUNTON: That is, cloth-of-gold *on* a ground of tissue. The expression so repeatedly occurs in early English books that we cannot imagine how anyone familiar with such reading can have missed it.—[Staunton here quotes Collier's note, which, he says, is made 'with incredible simplicity.' Collier in his *Third Edition* abandoned *and*, the reading of his MS.]

235. **that Venns**] THEOBALD suggests that there is here a reference to the cele-

The fancie out-worke Nature. On each ſide her,
Stood pretty Dimpled Boyes, like ſmiling Cupids,
With diuers coulour'd Fannes whoſe winde did ſeeme,
To gloue the delicate cheekes which they did coole,
And what they vndid did.

Agrip. Oh rare for *Anthony*.

Eno. Her Gentlewoman, like the Nereides,
So many Mer-maides tended her i'th'eyes,
And made their bends adornings. At the Helme.

238. *diuers coulour'd*] Ff. *diuers-colour'd* Rowe, +, Varr. Ran. Knt, Dyce, Glo. Cam. *diverse-colour'd* Cap. et cet.

239. *gloue*] *glove* Ff. *glow* Rowe et seq.

240. *vndid did*] *undid, did* Theob. et seq. (subs.)

242. *Gentlewoman*] *Gentlewomen* Ff.

Nereides] *Nereids* Pope. *Nereids, or* Han.

243. *Mer-maides*] F_2, Rowe ii. *Mere-maids* F_3F_4, Rowe i. *mermaids* Pope.

i'th'eyes] Ff, Rowe, +, Dyce ii, iii, Wh. *i'th'guise* Mason, Sing. *i'th'dais* Gould. *i' the eyes* Cap. et cet.

244. *made...adornings.*] *made their Bends adornings.* Theob. *made...adorings.* Han. Warb. Johns.

bends] *bands, ribands* Gould.

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brated *Venus Anadyomene* of Apelles which was painted from Campaspe as a model, whereof an account is given in Pliny's *Natural History*, Book xxxv, chap. 10. If Shakespeare had any particular Venus in mind, Theobald is possibly right. WARBURTON, for no reason, that I can see, other than jealousy of Theobald, asserts that it was the Venus of Protogenes and gives the reference to Pliny which Theobald did not give. Warburton's assertion, but not Theobald's suggestion, is repeated in the Variorum of 1821, and has been ever since, by those who have mentioned it at all, accepted as his own. Yet, had his reference been verified, it would have been found that while the *Venus Anadyomene* by Apelles is there twice described, there is not a word said of any Venus by Protogenes.—ED.

240. **what they vndid did**] JOHNSON: It might be read less harshly: 'what they did, undid.'—MALONE: The wind of the fans seemed to give a new colour to Cleopatra's cheeks, which they were employed to cool; and 'what they undid,' *i. e.* that warmth which they were intended to diminish or allay, *they did, i. e.*, they seemed to produce.—STAUNTON: We should prefer, 'what they *undy'd, dy'd*,' that is, while diminishing the colour of Cleopatra's cheeks, by cooling them, they reflected a new glow from the warmth of their own tints.

242. **Nereides**] DYCE (ed. ii): Here in my first edition I altered 'Nereides' to *Nereids*,—wrongly; for formerly the word used to be written *Nereides;* see, for instance, the article 'Nereides' in Heywood's *Various Historie concerninge Women*, etc., p. 36, ed. 1624.

243. **Mer-maides**] COLERIDGE (p. 317): I have the greatest difficulty in believing that Shakespeare wrote the first 'mermaids.' He never, I think, would have so weakened by useless anticipation the fine image immediately following. The epithet 'seeming' becomes so extremely improper after the whole number had been positively called 'so many mermaids.'

243, 244. **So many Mer-maides tended her i'th'eyes, And made their bends adornings**] WARBURTON: This is sense indeed, and may be understood thus, her

[243, 244. tended her i'th'eyes, And made their bends adornings] maids bowed with so good an air, that it added new graces to them. But this is no what Shakespeare would say; *Cleopatra*, in this famous scene, personated *Venus* jus rising from the waves; at which time, the mythologists tell us, the Sea-deities sur rounded the goddess to *adore*, and pay her homage. Agreeably to this fable Cleo patra had dressed her maids, the poet tells us, like Nereids. To make the whol conformable to the story represented, we may be assured Shakspeare wrote: 'An made their bends *adorings*.' They did her observance in the posture of *adoration* as if she had been Venus.—HEATH (p. 455): I very much doubt whether such a affected flat expression as *adorings* came from Shakespeare. The word, *bend*, is her used for an arch, and the *bends of the eyes* are the eye-brows. Thus the sense wil be, That these seeming nereids were employed in adjusting Cleopatra's eye-brows as often as they happened to be discomposed by the fanning of the boys, or any othe accident. This interpretation is confirmed by the preceding words, *tended her in th eyes*.—[The student is entreated not to condemn Heath utterly on account of thi one aberration of mind; he is usually eminently sane.—ED.]—CAPELL (i, 33): Tha is, watch'd her looks, to receive commandments from them: in the receiving o which, the submiss inclination of body was perform'd with so much elegance, tha their other personal beauties were much set out by it. This is the obvious meanin of 'made their bends adornings.'—JOHNSON: Perhaps 'tended her *by th'* eyes,' dis covered her will by her eyes.—STEEVENS (*Var.* 1773): That Cleopatra personate Venus we know; but that Shakespeare was acquainted with the circumstance o homage being paid her by the Deities of the Sea [as stated by Warburton], is by n means as certain.—TOLLET: I think 'bends' or *bands* is the same word, an means, in this place, the several companies of Nereids, that waited on Cleopatra.— [Although I have no idea at what age Tollet died, it is to be regretted that he di not live long enough to withdraw this conjecture.—ED.]—MALONE in the Var. o 1778 apprehended that 'their bends' refers to Cleopatra's eyes, and that 'he attendants watched the motion of her eyes, the *bends* or movements of which adde new lustre to her beauty.' But he withdrew this interpretation in his edition o 1790, and gave in his adhesion to Warburton's *adorings*. And in the Var. of 1821 he conceded that 'tended her i'the eyes' '*may* only mean they performed thei duty in the sight of their mistress.'—STEEVENS (*Var.* 1793): Perhaps 'tende her i'the eyes' may signify that the attendants on Cleopatra looked observantly int her eyes, to catch her meaning, without giving her the trouble of verbal explana tion. After all, I believe it only means waited before her, in her sight. So, in *Ham let*, IV, iv, 5: 'If that his majesty would aught of us, We shall express our dut in his eye,' *i. e.* in our personal attendance on him, by giving him ocular proof o our respect. Henley explains it thus: 'obeyed her looks without waiting for he words.'—MONCK MASON: The passage, as it stands, appears to me wholly unin telligible; but it may be amended by a very slight deviation from the text, by read ing, *the guise*, instead of 'the eyes,' and then it will run thus: 'Her gentlewomen, lik the Nereides, So many mermaids, tended her i' the *guise*, And made their bends adornings.' 'In the guise,' means in the form of mermaids, who were supposed t have the head and body of a beautiful woman, concluding in a fish's tail: and b the bends *which they made adornings*, Enobarbus means the flexure of the fictitiou fishes' tails, in which the limbs of the women were necessarily involved, in order t carry on the deception, and which it seems they adapted with so much art as to mak them an ornament, instead of a deformity. This conjecture is supported by the ver

[243, 244. **tended her i'th'eyes, And made their bends adornings**] next sentence, where Enobarbus, proceeding in his description, says: 'at the helm A seeming mermaid steers.'—[This note of Mason with its harmless allusion to the 'flexure of the fictitious tails,' afforded STEEVENS too good an opportunity to be lost. Accordingly, after observing that Mason's conjecture, *guise*, could not be thus used absolutely, without a limiting noun, he turns to the mermaids, who, 'whatever grace the tails of legitimate mermaids might boast of in their native element, must have produced but awkward effects when taken out of it, and exhibited on the deck of a galley. . . . I will undertake, in short, the expense of providing characteristic tails for any set of mimick Nereids, if my opponent will engage to teach them the exercise of these adscititious terminations, so as "to render them a grace instead of a deformity." . . . It may be added also, that the Sirens and descendants of Nereus, are understood to have been complete and beautiful women, whose breed was increased by the salmon or dolphin tribe.' Finally, with the malicious smile still on his face, Steevens proposed to amend the phrase 'merely by the omission of a single letter, and read "made their *ends* adornings."' Mason replied very temperately, like the Right Honourable gentleman that he was, in an *Appendix* to his *Comments on Beaumont and Fletcher*, maintaining his ground and concluding with the assertion that he could 'find no sense in the passage as' Steevens and Malone 'have printed it.' The foregoing notes which I have condensed are 'so very long, as originally written,' that in the *Variorum of 1821* Boswell transferred them 'to the end of the play'; there the student may read them at length; but, as in all such controversies, he will find but a ha'porth of Shakespeare to an intolerable deal of the disputants.—ED.] Z. JACKSON, whose insufferable book was many years ago banned from these pages, must now be heard, inasmuch as his contribution to the discussion happens to be of value. He believes (p. 293) that 'bends' is here used in a nautical sense (the 'bends' are, according to Admiral SMYTH'S *Sailor's Word-Book*, 'the thickest and strongest planks on the outward part of the ship's side, between the plank-streaks on which men set their feet in climbing up'); the 'eyes' also is nautical and means the 'dead eyes' (a *dead-eye*, also according to Admiral SMYTH, is 'a sort of round flattish wooden block, . . . pierced with three holes through the flat part, in order to receive a rope called a laniard, which, corresponding with three holes in another dead-eye on the shroud end, creates a purchase to extend the shrouds, etc.'); 'on the *bends* of Cleopatra's barge, therefore, stood her gentlewomen, uncovered to the waist,' with an artificial mermaid's tail floating on the water. Thus Cleopatra's attendants, 'as so many mermaids, tended her i'the eyes (for there they held by the rigging, connected with the *eyes*), and made the bends (whereon they stood) adornings, *i. e.* they adorned the *bends*, which otherwise would have remained devoid of ornaments.' Accordingly, Jackson proposed to read:—'And made *the* bends adornings.' [Jackson is undoubtedly the earliest to apply a nautical interpretation to 'bends' and 'eyes,'—an interpretation to which the most recent criticism seems to be drifting. Unfortunately Jackson restricted 'eyes' to the 'dead eyes.']—KNIGHT: We hold to the 'adornings' of the original.—COLLIER: 'Tended her i'the eyes' seems to mean nothing else but tended *in her sight;* Mr Barron Field truly remarks, that in *Mid. N. D.*, we have the expression 'gambol in his eyes,' for gambol in his sight; 'made their bends adornings' is probably to be understood, that they bowed with so much grace as to add to their beauty. —[Zachary Jackson believed, as we have seen, that 'th'eyes' refers to 'dead eyes,' for the nautical use of which term there is good authority; in the following note

[243, 244. **tended her i'th'eyes, And made their bends adornings**] 'th'eyes' is supposed to refer to the hawse-holes,—a use for which, in Shakespeare's time, authority is thus far lacking. The note is much condensed and paraphrased, as indeed all the notes on this vexed question are, of necessity.]—C. F. B. (*Putnam's Maga.*, March, 1857): In Webster's *Dict.* under the article 'Eye' there will be found a phrase 'the eyes of a ship,' with the definition that they are 'the parts which lie near the hawse-holes.' ['The foremost part of the bows of a ship, where formerly eyes were painted; also the hawse holes.'—Webster, *Dict.* 1891.] It is a phrase in common use, at present, among mariners, when speaking of the interior bows of a vessel. Bearing in mind the foregoing definition, and also that 'tended' may be an abbreviation of *attended*, I think we shall find no difficulty in reading the passage as it now stands. If we follow Enobarbus's sketch we shall find that the size and interior arrangements of the barge were such as to allow no other space for 'her gentlewomen' to occupy, and that they must be stationed in the bows. The pavilion was too small and the air too warm to admit any more than the 'dimpled boys' on each side of Cleopatra and they were endeavouring to keep its fair owner cool. There can be no space for the majority of the gentlewomen near the pavilion, while, stationed in the bows, or *eyes* of the barge, their various and ever-changing attitudes and movements (either while waiting on Cleopatra's commands or when gazing on the crowd that lined the shore) added to and improved the general effect of the scene, or 'made their bends adornings.'—WALKER (*Crit.* iii, 299): Undoubtedly, *adorings* is the true reading. In the play of *Dr. Dodypol* [I, i, p. 101, ed. Bullen] the same erratum occurs,—'And devout people would from farre repaire, Like Pilgrims, with their dutuous sacrifice, *Adorning* thee as Regent of their loves.' Undoubtedly, *adoring;* and so correct in Spenser, Virgil's *Gnat*,—'Wherefore ye Sisters which the glorie bee Of the Pierian streames, fayre Naiades, Go too, and dauncing all in companie, *Adorne* that God.' [ll. 25–28, ed. Grosart.] Original, v. 18,—'ite, sorores, Naïdes, et celebrate deum plaudente chorea.'—DYCE (ed. ii), who cites, but does not quote, this note of Walker, pronounces *adoring* 'a more than plausible emendation.'—R. G. WHITE: 'In the eye' was a universally recognized idiom for in the presence, before the face, and was particularly used to express service before a superior. Thus, *Cymbeline*, III, v, 142, 'first kill him, and in her eyes; there shall she see my valour.'—[White's text reads 'adornings,' but his note implies that he had adopted *adorings*. He asks, 'is it not clear that we have here an instance of the superfluous *s* final, and that "adoring" is not a substantive, but a participle?' In his *Second Edition*, 1883, he still follows the Folio, and pronounces the phrase, 'incomprehensible;' and adds, 'no acceptable explanation or correction has been proposed.'] —STAUNTON: By adopting [Warburton's] likely substitution, and supposing the not improbable transposition of 'eyes' and 'bends,' we may at least obtain a meaning: —'tended her in the *bends*, And made their eyes adorings.' It may count for something, though not much, in favour of the transposition we assume, that in *Pericles*, II, iv, we find,—'That all *those eyes adored* him.'—JOHN HUNTER: That is, Attended on her with their eyes; and by their gaze directed towards her formed ornamental appendages to the main figure. Compare *Psalms*, cxxiii, 2: 'As the eyes of a maiden look unto the hand of her mistress, so our eyes wait,' etc.—SCHMIDT (*Trans.*, note, p. 174): In the only other passage in Shakespeare where 'bend' occurs as a substantive, it refers, not to a bending or bowing, but to the eyes, 'that same eye whose bend doth awe the world.'—*Jul. Cæs.*, I, ii, 123. . . . 'Their' in

[243, 244. tended her i'th'eyes, And made their bends adornings] the present passage refers to 'eyes' in the preceding line, and the literal translation runs: 'sie erwiesen ihr in (oder mit) den Augen Huldigung, und machten deren Blick (oder Ausdruck) zu einem Schmuck.' In his *Lexicon* (*s. v.* Adornings) Schmidt paraphrases the sentence thus:—'regarded her with such veneration as to reflect beauty on her, to make her more beautiful, by their looks.'—C. M. INGLEBY (*Sh. Hermeneutics*, etc. 1875, p. 119, footnote): We read, after Zachary Jackson, '*the* bends' adornings.' [Z. J. wrote *bends* without an apostrophe.] Both 'eyes' and 'bends' were parts of Cleopatra's barge. The *eyes* of a ship are the hawse-holes; the *bends* are the wales, or thickest planks in the ship's sides. North has it: 'others tending the tackle and ropes of the barge;' which settles the question as to the meaning of *eyes;* and that once fixed, the other part of the interpretation is inevitable. What could the hardy soldier, Enobarbus, care for the curves of the mermaid's bodies? To us it is obvious that if the girls tended Cleopatra at the eyes, they would *there* be the natural ornaments of the bends.—[Jackson held the 'eyes' of the barge to be the 'dead-eyes,' for which he had authority in so far as 'dead mens eyes' is mentioned, together with 'pullies, blockes, shiuers, caskets and crowes feete,' in Captain Smith's *Accidence for yong Seamen*, 1626, p. 15; Ingleby changes these 'eyes' to the 'hawse holes' for which to be sure he has modern authority in Admiral Smyth's *Sailor's Word-Book*, 1867, *s. v. Eyes of her*, but it is open to doubt that this use was known in Shakespeare's time. I can find no trace of it in the *N. E. D.* Finally, how Ingleby's quotation from North '*settles the question* as to the meaning of *eyes*' is, I fear to me, incomprehensible.—ED.]—F. J. FURNIVALL (*N. & Qu.* 1875, V, iv, 103) quotes North's words, 'others tending the tackle and ropes of the barge,' and then continues:—I think that Shakespeare's repetition of North's *tend* strengthens the position of those who urge that the *eyes* were the eyes of the barge,—the bows; near the hawseholes or eyes, through which the anchor chains passed,—and not Cleopatra's eyes; while on the other hand, North's allusion to the Graces makes it certain that 'their bends' is the curves of the ladies' bodies, and not the bends or prominent streaks,—*qy.* including the gunwale,—of the boat, as has been suggested with the reading 'the bend's.' . . . To the meaning generally given to 'tended her i'the eyes,' 'attended to the movements of her eyes, watched her eyes for orders,' I do not take.—E. H. PICKERSGILL (*N. & Qu.* 1875, V, iv, 365): Plutarch speaks of 'tending the tackle,' but, according to Shakespeare, the gentlewomen, who are first mentioned 'tended *her*' (Cleopatra) *i. e.* were in waiting upon her. . . . 'Tended her i'the eyes' is equivalent (I take it) to tended her *with* their eyes, gave her (in a sense different from that in which the term is usually employed) eye-service. Compare *Hamlet*, IV, iii, 4, 'the distracted multitude, Who like not in their judgement, but their eyes,'—that is, like in their eyes. If one may be said to *like* in eyes, why not also *tend* in eyes? I presume that Mr Furnivall has found contemporary authority for the use of the word 'eyes' in the sense of the bows of a ship, although he has not produced any reference.—J. E. SMITH (*N. & Qu.* 1890, VII, x, 402): The suggestion now made is that 'tended her i'the eyes' should be *bended to the oars*. This change would make clear the meaning, mend the measure [is it defective?—ED.], and complete the description. We now see the Nereides rowing, steering, and sailing the barge, instead of 'tending Cleopatra i'th'eyes,' an inscrutable function not to be found in Plutarch. . . . *Oars* is spelt differently on each of the three occasions when it occurs in the Folio: 'oares,' in *Two Gent.* II, iii; 'ores,' *Much Ado*, III, i; and 'Owers' in line 229 of the present speech. Now if

[243, 244. tended her i'th'eyes, And made their bends adornings] in the MS it were indistinct, or had been subjected to any other orthographical variation, or spelt as in *Much Ado*, what more likely than that the printers, at their wits' end, should set it up as 'eyes'? Then 'tended' would be a very probable mistake for *bended*.—[This ingenious but extremely violent emendation deeply stirred the contributors to *Notes and Queries*. R. M. SPENCE (1890, VII, x, 483) termed the supposition that the female attendants rowed the heavy silver oars, 'preposterous.' T. A. TROLLOPE (1891, VII, xi, 82) came to the rescue, declaring that he considered the emendation 'peculiarly and strikingly happy,' and furthermore 'humbly submitted' that 'tended her i'the eyes' is 'sheer nonsense.' In the same volume (p. 182) H. INGLEBY, BR. NICHOLSON, and R. M. SPENCE, all horrorstruck at the stigma of 'sheer nonsense,' pleaded for the original text, with here and there a withering sneer at the proposed emendation. On p. 363, TROLLOPE replied in a long communication (adhering inflexibly to his original opinion), written so brilliantly throughout and with such good-humoured benignity that his opponents must have been glad, I should think, that they had been the means of eliciting it. Of course their own opinions were not a whit changed by it. He who can acknowledge that he is convicted of an error is unfit to enter into a discussion; e'en though vanquished he must argue still. And so, in vol. xii (of the same Series), p. 62, H. INGLEBY rejoined; J. E. SMITH, the *fons et origo* of the discussion, unrepentant, reinforced his original position; G. JOICEY asked whether the line would not have run either 'tended *in* her eyes,' or 'tended her *wi' their* eyes,' if Titania's 'gambol in his eyes' is to be taken as a parallel phrase (as had been alleged by Spence and earlier by Barron Field); and C. C. B. suggested '*tended on her eyes*.' On p. 202 (of the same volume), we have TROLLOPE again master of fence and, apparently, of the situation; and BR. NICHOLSON and SPENCE, and W. F. PRIDEAUX joins in. Finally, on p. 261, TROLLOPE 'feels obliged to write yet a few words (my last on this subject);' G. JOICEY suggests 'tend her in *her* eyes And *make* their bends adornings;' H. INGLEBY suggests that 'bends' 'may be the equivalent in nautical phraseology, to *knots*;' C. E. SEAMAN asks whether there might not lie in this description some allusion to the heightened effect of Cleopatra's eyes by the use of stibium or antimony. 'By this the eyes' bends (*i. e.* either the curves of the eyelids, or every motion to which her eyes were "bent") had been made adornings.' The EDITOR of *Notes and Queries* here threw down his warder with the remark that 'he ventured to think this passage has received a full share of attention,' whereto I think every one will agree. The discussion had lasted from the 22nd of November, 1890 to the 3rd of October, 1891 and I think every one of the disputants would have been supposed upon a book that he ended precisely where he began. During its course, however, but not in connection with it, W. W. LLOYD (*Ibid.* VII, xii, 4) proposed the emendation ''tended her i'the eyes, And *marked* their bends, adoring.' The discussion had a brief recrudescence in 1902, when N. H. PRENTER (IX, ix, 222) revived the idea that the 'eyes' were the hawseholes, the 'bends' were the sailors' *knots*, etc. On p. 342 of the same volume, J. MARSHALL argued that the 'eyes' were sailors' *loops*, etc. In the meantime, while this discussion was going on, DEIGHTON gave his paraphrase of the original text:—'the mermaids waited upon her, ever observant of her wishes as shown by her looks, and lent fresh beauty to the picture by the grace with which they paid their homage.' H. LITTLEDALE, in his admirable edition of Dyce's *Glossary*, gives, as a definition of 'bends' in the present passage, 'glances; their eyes turned towards her, and by their bright glances

A ſeeming Mer-maide ſteeres: The Silken Tackle, 245
Swell with the touches of thoſe Flower-ſoft hands,
That yarely frame the office. From the Barge
A ſtrange inuiſible perfume hits the ſenſe 248

245. *Tackle*] *Tackles* Ff, Rowe,+, Varr. Ran.
246. *Swell*] *Smell* Coll. ii, iii. *move* Gould. *Serv'd* Kinnear.
247. *yarely*] *yearly* F_3F_4, Rowe ii. *frame*] *serve* Gould. *the office*] *their office* Ktly conj.
248. *inuiſible*] *invasible* or *invasive* Gould.

adorned her.' The latest voice to be heard on the question, and one worthy of all respect, is that of ROLFE, who says, 'The part of North's account which corresponds to "made their bends adornings" seems to be the statement that the gentlewomen were apparelled "like the Graces," and this must suggest a reference to grace in their movements. I believe that in all that has been written on the passage, no one has called attention to the very close paraphrase of North which Shakespeare gives: "Her ladies and *gentlewomen* . . . were apparelled *like the* nymphs *Nereids* (which are the *mermaids* of the waters) and"—after getting so far we have only to seek a parallel for "like the Graces;" and may we not find it in "made their bends adornings?"—made their very obeisance, as they *tended her*, like that of the Graces waiting on Venus.' I doubt that there is any corruption in this passage. A paraphrase by RANN has been reserved as a final word. To me it adequately expresses the meaning of the whole phrase:—'Her gentlewomen took their orders from the motion of her eyes, which gave her the happy opportunity of adding, by her looks, new lustre to her beauty; and made their obeisance with the utmost imaginable grace.'—ED.]

246. **Swell with the touches**, etc.] COLLIER (ed. ii) adopts the change, *smell*, of his MS. In a note he asks, 'how was "the silken tackle" to "*swell*"?' The "flower-soft hands" imparted a perfume to "the silken tackle," and we are told just afterwards that the "smell" reached even "the adjacent wharfs."'—R. G. WHITE (*Sh.'s Scholar*, p. 450): If Mr Collier must be literal, does he not know that cordage will swell with handling?—DYCE (*Strictures*, etc. p. 204): Mr Collier ought certainly to have accounted for so remarkable a circumstance [as set forth in preceding note] on physical grounds, and also to have shown (what may be doubted) that, in Shakespeare's days, the verb 'smell' was ever followed by the preposition *with*.—THISELTON (p. 13): The yielding softness of their hands gives rise to the illusion that the silken tackle swells.—[There is to me something peculiarly disagreeable in the emendation of Collier's MS; the idea that any *smell* results from a human touch is offensive, and wain-ropes cannot hale me to the belief that *smell* is Shakespeare's word. I do not forget 'Since when it grows and smells, I swear, Not of itself but thee,' and I also do not forget that the rosy wreath was perfumed because 'Thou thereon didst only breathe,'—a very different thing from smelling because it had been handled. It is my firm belief that the silken tackle actually swelled with sheer delight at having been clasped by those flower-soft hands.—ED.]

246. **Flower-soft**] Compare 'marble-constant' V, ii, 291; and for many another similar compound see ABBOTT, § 430.

247. **yarely frame the office**] STEEVENS: That is, readily and dexterously perform the task they undertake.—[See *Tempest*, I, i, 4, and elsewhere in that play.]

Of the adiacent Wharfes. The Citty caſt
Her people out vpon her : and *Anthony*
Enthron'd i'th'Market-place, did ſit alone,
Whiſling to'th'ayre : which but for vacancie,
Had gone to gaze on *Cleopater* too,
And made a gap in Nature.
Agri. Rare Egiptian.
Eno. Vpon her landing, *Anthony* ſent to her,
Inuited her to Supper : ſhe replyed,
It ſhould be better, he became her gueſt:
Which ſhe entreated, our Courteous *Anthony*,

251. *i'th'*] Ff, Rowe, +, Wh. *in the* Steev. Varr. Sing. Ktly. *i'the* Cap. et cet.
252. *to'th'*] F_2. *to th'* F_3F_4, Rowe, +, Dyce ii, iii, Wh. *to the* Cap. et cet.
253. Cleopater] F_2.
259. *entreated,*] *entreated.* Rowe.
our] Om. Pope, Han.

249. **Wharfes**] SCHMIDT (*Lex.*) : The banks of a river ; as in *Hamlet*, I, v, 33 : 'the fat weed that rots itself in ease on Lethe wharf.'—W. W. SKEAT (*Academy*, 6 April, 1878) : The root of 'wharf' is the same as that which appears in Anglo-Saxon *hweorfan*, to turn, so that *wharf* is rightly spelt with initial *wh*. But the word *wharf*, in the sense of bank or sea-shore, is misspelt. It should rather be *warf*, and even then it is a corruption—viz. of the Middle English *warth*. The derivation is from a Teutonic base *wara*, meaning 'sea.' Hence was formed Anglo-Saxon *wæroth* or *warth*, meaning 'sea-shore,' or 'shore,' 'bank.'

254. **And made a gap in Nature**] WARBURTON : Alluding to an axiom in the peripatetic philosophy, then in vogue, that 'Nature abhors a vacuum.'—MALONE : 'But for vacancy' means for fear of a vacuum.—CORSON (*Introd.* etc. p. 265) : What is chiefly remarkable, are the additions which Shakespeare makes to his prose original ; his imagination projects itself into inanimate things and impassions them. For example, the winds are represented as *love-sick* with the perfumes from the sails ; the water beat by silver oars, follows faster, as if *amorous* of their strokes ; the silken tackle *swell with the touches of the flower-soft hands that tend them ;* the very air of the city, whose inhabitants had all gone out to gaze on Cleopatra, is represented as eager to go and gaze upon her too, but that it feared to make a gap in nature! In such a highly-colored and richly-sensuous passage, the great artist creates the atmosphere in which the passion-fated pair are exhibited.

257. **Supper**] 'With vs the nobilitie, gentrie, and students, doo ordinarilie go to dinner at eleuen before noone, and to supper at fiue, or betueene fiue and six at afternoone. The merchants dine and sup seldome before twelue at noone, and six at night especialie in London. . . . As for the poorest sort they generallie dine and sup when they may.'—Harrison, *Description of England*, etc. 1587 ; prefixed to Holinshed's *Chronicles*, Bk. II, cap. vi. p. 171 (p. 166, *New Sh. Soc. Reprint*).

258. **It should be better**] For this use of 'should,' see ABBOTT, § 326.

Whom nere the word of no woman hard ſpeake,
Being barber'd ten times o're, goes to the Feaſt;
And for his ordinary, paies his heart,
For what his eyes eate onely.
Agri. Royall Wench:
She made great *Cæſar* lay his Sword to bed,
He ploughed her, and ſhe cropt.
Eno. I ſaw her once
Hop forty Paces through the publicke ſtreete,
And hauing loſt her breath, ſhe ſpoke, and panted,
That ſhe did make defect, perfection,
And breathleſſe powre breath forth.

260. *of no*] *of no*, Rowe. *of No* Pope. *of* No Theob. et seq. (subs.) —*no* Cap. conj.
hard] *heard* Ff.
268. *ſtreete*,] *street*. Rowe. *street;* Theob. et seq.
271. *breathleſſe powre*] *breathless*, *power* Han. Cap. et seq.
breath] *breathe* F_3F_4, Pope et seq.

260. **woman hard speake**] 'Hard' is here probably a phonetic spelling of the compositors. Possibly this pronunciation of *heard* may still exist in New England. It was common enough fifty years ago.—ED.

262. **ordinary**] NARES: A public dinner, where each person pays his share. The word, in this sense, is certainly not obsolete; but it is here [*i. e.* in Nares's own *Glossary*] inserted for the sake of observing that ordinaries were long the universal resort of gentlemen, particularly in the reign of James I. They were, as a modern writer well observes, 'The lounging-places of the men of the town and the fantastic gallants who herded together. Ordinaries were the exchange for news, the echoing places for all sorts of town-talk; there they might hear of the last new play and poem; these resorts were attended also to save charges of housekeeping.'—*Curiosities of Literature*, iii, 82. In 1608, a common price for a genteel ordinary was two shillings.

264. **Wench**] This is by no means always a derogatory term. In the most tragic moment of his life Othello calls his dead Desdemona 'O ill-starr'd wench!' —ED.

271. **And breathlesse powre breath forth**] CAPELL (i, 33): 'Power' is—power of charming; this, says Enobarbus, Cleopatra breath'd forth even by being breathless; making (as he express'd it before) defects perfections, by the grace that went along with her panting.—DANIEL (p. 80): The *Third* and *Fourth Folio*, for 'breath' have *breathe*, and on their authority (?) the line has always, I believe, been given thus,—'And, breathless, power breathe forth.' If we modernise the spelling, I think we should read, what I believe to be the sense of the *First Folio*,—'And, breathless, *pour* breath forth.' 'Powre,' of the *First Folio* is the form in which the verb *pour* is frequently there printed; as, indeed, to the present day it is still frequently pronounced.—STAUNTON (*Athenæum*, 12 April, 1873): Long before I read Daniel's happy conjecture, the true lection occurred to me on copying the passage from the history where this not very feminine exploit is narrated. There we are

Mece. Now *Anthony*, muſt leaue her vtterly. 272
Eno. Neuer he will not :
Age cannot wither her, nor cuſtome ſtale
Her infinite variety : other women cloy 275
The appetites they feede, but ſhe makes hungry,
Where moſt ſhe ſatisfies. For vildeſt things
Become themſelues in her, that the holy Prieſts
Bleſſe her, when ſhe is Riggiſh.
Mece If Beauty, Wiſedome, Modeſty, can ſett le 280
The heart of *Anthony* : *Octauia* is
A bleſſed Lottery to him. 282

272. *muſt ... vtterly*] Separate line, Han. Cap.
273. *Neuer*] *Never*, F_3F_4. *Never;* Cap. et seq.
274. *ſtale*]*ſteale* F_2. *ſteal* F_3F_4, Rowe.
275. *Her...women*] One line, Steev. Var. '03, '13.
276. *The appetites*] *th' appetites* Steev. Var. '03, '13.
appetites] *appities* F_2.
277. *vildeſt*] *vileſt* F_4. *wildest* Blumhof.
278. *her,*] Ff, Rowe, +, Coll. Wh. i, Cam. Hal. Sta. Ktly. *her;* Cap. et cet.
281. Anthony : Octauia] *Antony, Octavia* Rowe et seq.
Octauia *is*] Octavia's F_3F_4.
282. *bleſſed Lottery*] *blest allott'ry* Theob. Han. Warb. Cap.

told that the all-conquering, unconquerable Queen, after hopping till breath seemed gone, to show the contrary, *began to sing*. It was evident to me at once that 'pour breath forth' was only a poetical way of saying that she sang; *breath* being sometimes used of old to signify song. [Daniel's felicitous interpretation, enforced by Staunton's illustration, is, it seems to me, indisputable.—ED.]

273. **Neuer he will not :**] DYCE (ed. ii) : The *Folio* has no point after 'Never;' but this does not read like a passage where the author meant to use the double negative.

274, 275. **Age cannot wither her, nor custome stale Her infinite variety**] STEEVENS : Such is the praise bestowed by Shakspeare on his heroine; a praise that well deserves the consideration of our female readers. Cleopatra, as appears from the tetradrachms of Antony, was no Venus; and indeed the majority of ladies who most successfully enslaved the hearts of princes, are known to have been less remarkable for personal than mental attractions. The reign of insipid beauty is seldom lasting; but permanent must be the rule of a woman who can diversify the sameness of life by an inexhausted variety of accomplishments. To 'stale' is a verb employed by Heywood, in *The Iron Age*, 1632 : 'One that hath *stal'd* his courtly tricks at home.'

279. **Riggish**] NARES : Having the inclinations of a bad woman. Hence, wanton, immodest.

282. **A blessed Lottery to him**] WARBURTON : Methinks, it is a very indifferent compliment in Mecænas to call Octavia a 'lottery,' as if she might turn up *blank*, as well as prove a *prize* to Antony. The poet wrote, as I have reformed the text, *Allottery*, there being as much difference between 'lottery' and *allottery*, as between

Agrip. Let vs go. Good *Enobarbus*, make your ſelfe my gueſt, whilſt you abide heere.

Eno. Humbly Sir I thanke you. *Exeunt*

[*Scene III.*]

Enter Anthony, Cæſar, Octauia betweene them.

Anth. The world, and my great office, will
Sometimes deuide me from your boſome.

Octa. All which time, before the Gods my knee ſhall
bowe my ptayers to them for you.

Anth. Goodnight Sir. My *Octauia*
Read not my blemiſhes in the worlds report :
I haue not kept my ſquare, but that to come
Shall all be done byth'Rule : good night deere Lady :
Good night Sir.

283, 284. *Good...gueſt*] Separate line, Rowe et seq.

Scene III. Cap. et seq.

The Same. A Room in Cæsar's House. Cap.

1-48. Om. Gar. Kemble.

1. Enter...] Enter...Attendants behind, and Soothsayer. Cap.

2, 3. *The...Sometimes*] One line, Rowe et seq.

4, 5. *All...you*] Lines end, *time*... *prayers...you* Rowe et seq.

5. *my ptayers*] F_1. *in prayers* Rowe, +, Cap. Varr. Ran.

9. *byth'*] Ff, Rowe, +, Wh. i. *by the* Cap. et cet.

10. *Good night Sir*] Ff, Mal. Var. '21, Coll. i, Dyce i, Wh. Glo. Cam. Hal. Ktly. Octa. *Good night Sir.* F_2. Octa. *Good night, Sir* F_3F_4, Rowe et cet.

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a present designation and a future chance.—[Again, the influence of Warburton on Capell is noteworthy (see *Text. Notes*). Fortunately this influence ceased with Capell.]

Scene III.] In all editions down to Capell's, the Scene is continued. Capell first made Scene III. begin here; he also added the 'Soothsayer' to the list of those who enter, and there the 'Soothsayer' remained until Collier restored him to the time of entrance which he has in the Folio.

4, 5. **my knee shall bowe my ptayers**] COLLIER (ed. ii): 'Bow *with* prayers' in the MS; but if any change were desirable, it would rather be, 'my prayers shall bow my knee.'—[Whereby I fear all expression of that love which prompts first the silent kneeling, and then the supplication of prayer, is lost.—ED.]

8, 9. **kept my square, . . . done byth'Rule**] Is there no enthusiastic Free Mason at hand to claim Shakespeare as a member of that fraternity? Or is this lesser grade included in the higher Rosicrucian brotherhood, to which Gen. HITCHCOCK maintains that the *Sonnets* prove Shakespeare to have belonged?—ED.

10. **Good night Sir**] MALONE: These last words, which in the [*First Folio*] are given to Antony, the modern editors [see *Text. Notes*] have assigned to Octavia. I see no need of change. He addresses himself to Cæsar, who immediately replies,

Cæſar. Goodnight. *Exit.*

Enter Soothſaier.

Anth. Now ſirrah : you do wiſh your ſelfe in Egypt?

Sooth. Would I had neuer come from thence, nor you thither.

Ant. If you can, your reaſon?

Sooth. I ſee it in my motion :haue it not in my tongue,

11. *Goodnight*] *Good night* F_4. *Good--night* Pope.
Exit.] Exeunt Cæsar and Octavia. Rowe.
[Scene IV. Pope, +.
12. Enter...] Om. Cap. Varr. Mal. Ran. Steev. Varr. Knt.
13. *you do*] *do you* F_3F_4, Rowe, Pope, Theob. Han. Warb.
14. *Would...you*] As verse, Cap. Varr. Mal. Ran. Steev. Varr. Sing. Dyce i, Glo. Ktly.
14. *nor*] *or* Han.
15. *thither*] *Come thither!* Ktly.
17–19. *I...me*] Prose, Pope, +. Lines end, *in...yet...me* Cap. Varr. Mal. Ran. Steev. Varr. Sing. Dyce i, Glo.
17. *I ſee it*] *I see't* Steev. Var. '03, '13.
motion: ... *tongue*] Ff, Rowe. *notion,* ... *tongue;* Theob. Han. Ktly. *motion,* ... *tongue;* Pope et cet.

'Good night.'—RITSON (*Curs. Crit.* 85) : The first of these 'modern editors' happens to be [Malone's] old friend the editor of the Second Folio (which he pretends to have collated with so much care), who appears, from this and numberless other instances, to have had a copy of the First Folio corrected by the players who published it, or some other well-informed person. That Mr Malone sees 'no need of change' is the strongest possible reason for believing that a change is absolutely necessary. And so it certainly is: Antony has already said 'Good-night, sir' to Cæsar in the three first words of his speech: the repetition would be absurd.—[The reading of the *Second Folio* is probably right, and certainly plausible. DYCE (ed. i) pronounced 'the repetition natural enough,'—an assertion which he did not repeat in his ed. ii, but quoted only Ritson.—ED.]

12. **Soothsaier**] See the first note in this Scene.—KNIGHT (*Supp. Notice*, p. 356) : Shakespeare has most skilfully introduced the Soothsayer, at the moment when Antony's moral weakness appears to have put on some show of strength. He found the incident in Plutarch; but he has made his own application of it.

14, 15. **nor you thither**] M. MASON : Both the sense and grammar require that we should read *hither*, instead of 'thither.' The Soothsayer advises Antony to hie back to Egypt, and for the same reason wishes he had never come to Rome; because when they were together, Cæsar's genius had the ascendant over his.—[HUDSON adopted this change. The Soothsayer means, 'would I had never left Egypt nor you gone thither.' It is merely a confusion of two constructions. He says afterward, 'But yet hie you *again* to Egypt,' which seems to refer to this 'thither.'—ED.]

17. **I see it in my motion**] THEOBALD: I can trace no sense in this word, 'motion,' here, unless the author were alluding to that agitation of the Divinity, which diviners pretend to when the fit of foretelling is upon them; but then I think verily, he would have wrote *emotion*. I am persuaded, Shakespeare meant that the Soothsayer should say, he saw a reason in his *thought* or *opinion;* tho' he gave that thought or opinion no utterance. And *notion* is a word which our author frequently

But yet hie you to Egypt againe. 18
Antho. Say to me, whoſe Fortunes ſhall riſe higher
Cæſars or mine? 20
Soot. Cæſars. Therefore (oh *Anthony*) ſtay not by his ſide
Thy Dæmon that thy ſpirit which keepes thee, is
Noble, Couragious, high vnmatchable,
Where *Cæſars* is not. But neere him, thy Angell 24

18. *to Egypt againe*] *again to Egypt* Cap. Varr. Steev. Varr. Dyce i.
19. *Say to me*] Separate line, Dyce ii.
Say to me, whoſe] Separate line, Ktly.
Fortunes] *Fortune* F_4, Rowe, Pope, Theob. Han. Warb.
21. Cæſars] Separate line, Han. Johns. et seq.
21. *ſide*] *side*. Rowe. *side:* Cap.
22. *Dæmon*] *demon* Dyce.
that...thee,] Johns. Var. '73, Knt, Coll. Wh. Cam. Hal. Sta. Ktly. (*that's ...thee*) Ff. *that shy...thee*, Bulloch. *that's...thee*, Rowe, Glo. et cet.
23. *high*] *high*, F_3F_4 et seq.

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chooses, to express the *mental* faculties.—WARBURTON condensed the first portion of the foregoing note into 'the divinatory agitation,' and as he made no acknowledgement to Theobald, has received whatever credit has accrued. DYCE (ed. ii) accepted the phrase and ascribed it to Warburton.—CAPELL (i, 34): There is no occasion for supposing—that 'motion' implies here 'the divinatory agitation;' nor —that it is put by mistake for another word 'notion.' It means—a something *moving* within me; that unknown something which others also feel at some junctures, who are not soothsayers: 'in,' or by, this inward 'motion,' the speaker saw the 'reason,' that Antony call'd for, but could not give it expression.—SCHMIDT (*Lex.*) defines the phrase as equivalent to 'intuitively.' [In his capacity as *seer* he 'sees' (thus purposely used, I think), the reason in his mental perturbation, but cannot put it into words.—ED.]

22. **Thy Dæmon, etc.**] It verily looks as though the editor of the *Second Folio* had here consulted North, where the corresponding passage runs thus: '"For thy demon," said he (that is to say the good angel and spirit that keepeth thee), "is afraid of his"' etc. The *Second Folio* deserts the *First Folio* to an unwonted degree, and adopts the parenthesis of North. This same predominance of Cæsar's demon over Anthony is spoken of by Macbeth:—'under [Banquo] My Genius is rebuk'd, as it is said, Mark Anthonies was by Cæsar.'—III, i, 67 (of the *Revised Edition* of the present series), where the Editor has added a note by Prof. BAYNES, who says, 'In Shakespeare, the terms angel and genius [and here, demon] are usually employed to denote the higher nature of man, the rational guiding soul or spirit, which in connection with the mortal instruments determines his character and fate.'—ED.

22, 32. **spirit**] As to pronunciation, see I, ii, 143.

23. **high vnmatchable**] Every edition, I think, since the *Third Folio* has placed a comma after 'high.' Should there be one? I think there should be a hyphen. 'High-unmatchable' is a compound adjective, like 'pardon me, I am too sudden-bold' in *Love's Lab. Lost*, and 'Fools should be so deep-contemplative,' in *As You Like It*. In the propriety of this hyphen I have the support of an Anonymous conjecture recorded in the Cambridge Edition.—ED.

Becomes a feare : as being o're-powr'd, therefore
Make ſpace enough betweene you.
Anth. Speake this no more.
Sooth. To none but thee no more but : when to thee,
If thou doſt play with him at any game,
Thou art ſure to looſe : And of that Naturall lucke,

25. *Becomes...o're-powr'd*] One line, Han.
a feare :] F_2. *a fear :* F_3F_4, Rowe, Pope, +. *afeard*, Upton, Sing. Coll. ii, Ktly. *a fear*, Cap. et cet.
o're-powr'd,] *o're-powr'd, and* Ff, Rowe, Pope, Theob. Warb. *overpower'd; And* Han. *o'erpowered*, Johns. *o'er-power'd; and* Cap. *o'erpower'd;* Var. '73 et cet.
26. *Make*] *Make thou* Han.
28. *thee ... more but : when to thee,*] *thee...more, but when to thee,* Ff. *thee, ...more, but...thee,* Rowe, Pope. *thee;... more, but...thee.* Theob. et seq. (subs.)
30. *Thou art*] *Thou'rt* Pope, +, Wh. i, Dyce ii, iii.
looſe] *loſe* F_3F_4.
And] *he's* Han.

24, 25. **thy Angell Becomes a feare**] For 'a feare' UPTON (p. 192) suggested *afeard*, and was severely criticised for it by SEWARD in his *Preface* to Beaumont and Fletcher's *Works* (p. lxiv), 'A Fear becomes' says Seward, 'not only fearful but ev'n *Fear itself*. The image is extremely poetical . . . God himself personizes *Fear;* in Ezekiel, xxx, 13, He says "I will put a Fear in the land of Egypt." . . . But the instance most apposite is in *The Maids Tragedy*, where the forlorn Aspatia sees her servant working the story of Theseus and Ariadne, and thus advises her to punish the perfidy of the former :—"In this place work a quick-sand . . . and then a Fear, Do that Fear bravely."' THIRLBY, in a letter to Theobald dated May, 1729 (Nichols *Illust.* ii, 228), anticipated Upton, whose conjecture appeared first in print, I believe, and therefore has the prior claim. HEATH upholds Upton and in the Soothsayer's next speech : 'I say again, thy spirit Is all afraid to govern thee near him,' he says, 'the reader will be pleased to observe the words, *I say again.*' —CAPELL (i, 34) : 'A fear' has been chang'd into—*afeard*, a word that stands condemn'd by the sound ; for whoso likes it, or can even endure it, so near in place to 'o'er-power'd,' his ear is to be pity'd : But why is 'fear' to be parted with ; meaning only, in language of poetry,—a thing frighted or terrify'd.—WALKER (*Crit.* iii, 299) : What does this mean ? I suspect that Shakespeare wrote *afear*. . . . I should prefer *afeard*, the final *d* and *e* being often confounded with one another ; but I cannot away with *afeard—o'erpower'd*.—R. G. WHITE considers Upton's conjecture 'plausible ;' and STAUNTON observes that 'the personification of fear renders the passage more poetical ; but it may be questioned, considering the old text has "a feare" whether Upton's emendation is not the true reading.' [I prefer to retain the text of the Ff with Capell's interpretation of it, in spite of Heath's strong point in the 'I say again' in line 32.—ED.]

25. **therefore**] WALKER (*Vers.* 112) gives this as an instance where the stronger accent is on the last syllable.

30. **And of that Naturall lucke**] That is, in consequence of that natural luck. For other examples where 'of' is used with a causal signification, see FRANZ, § 365, Anmerkung 1 ; or ABBOTT, § 168. The difference between *of* and *from* in Shakespeare's time was so very slight that occasionally it is almost impossible to catch the

He beats thee 'gainſt the oddes. Thy Luſter thickens,
When he ſhines by : I ſay againe, thy ſpirit
Is all affraid to gouerne thee neere him :
But he alway 'tis Noble.
Anth. Get thee gone :
Say to *Ventigius* I would ſpeake with him. *Exit.*
He ſhall to Parthia, be it Art or hap,
He hath ſpoken true. The very Dice obey him,
And in our ſports my better cunning faints,
Vnder his chance, if we draw lots he ſpeeds,
His Cocks do winne the Battaile, ſtill of mine,

31. *Luſter*] *lustre* Rowe.
thickens] *sickens* Gould.
34. *alway 'tis*] *alway is* Ff, Rowe. *away, 'tis* Pope et seq.
36, 45. Ventigius] Ventidius Ff.
37. *Parthia,*] *Parthia;* Pope. *Parthia.* Han. Johns. et seq.
38. *ſpoken*] *ſpoke* Pope, +.
39, 40. *faints, ... chance,*] *faints, ... chance;* Rowe. *faints...chance;* Pope et seq.
40. *lots he ſpeeds,*] *lots, he ſpeeds,* Ff, Rowe. *lots, he speeds;* Pope et seq.

subtle meaning that divides them; in the final resort this meaning must depend on the verb. In the present phrase, for instance, we could here substitute *from* for 'of' without at all modifying the meaning, until we come to the verb, 'beats,' and then we perceive that 'he beats thee from that natural luck' conveys a different meaning from 'he beats thee of that natural luck;' as when Hermione says (*Wint. Tale*, I, ii, 42), 'say this to him, He's beat from his best ward.' These prepositions are not, therefore, here at least, interchangeable, however much they may seem so at first sight. Nevertheless there are cases where it does seem perfectly immaterial which one is used. Take, 'His cocks do win the battle still of mine (line 41, below). Would it not run equally well if the phrase were still *from* mine? Prospero uses 'from' after the verb 'to win,' where he says (*Temp.* I, ii, 455), 'hast put thyself Upon this island as a spy, to win it From me.' This coalescence of these two prepositions has incited the grammarians to find some rule which may be a guide to their use. ABBOTT (§ 166) says that '*of*' is used for *from* with verbs that signify, either literally or metaphorically, depriving, delivering, etc.' FRANZ (§ 356) is more specific, and enumerates a considerable number of verbs where one or the other may be used, such as, *discharge, deliver, rid* (to *free* and to *release*, on the other hand, are used in Shakespeare only with *from*), *cleanse, clear, purge, wash, have, get, receive, take, borrow, win, wrest, be, descend, come*, moreover, after the adjectives *free, clear, secure.* 'If,' continues Franz, 'after these verbs, *of* and *from* occasionally occur when they do not seem to be absolutely the same, and it may be desirable to decide upon the difference between them, then there seems to be no principle to be discerned in their use.' See, also, 'he frets That Lepidus of the Triumpherate should be deposed,' III, vi, 30, 'Get gole for gole of youth,' IV, viii, 29.—ED.

41. **Cocks**] A good account of the training of cocks for fighting is given by HARTING (p. 172) who says the sport 'was much in vogue in Shakespeare's day.' A short historical account of the game is to be found in Kelly's *Notices of Leicester*, p. 162.

41. **of mine**] See note on 'of' in line 30 above.

When it is all to naught : and his Quailes euer
Beate mine(in hoopt) at odd's. I will to Egypte: 42

42. *naught*] Ff, Rowe, Dyce, Wh. i. *nought* Pope et cet.

42, 43. *Quailes...hoopt*)] *quails in-hooped Ever beat mine* Words.

43. (*in hoopt*) *at odd's*] Ff. *in-hoop'd at odds* Pope, Theob. Warb. Johns. *in-coop'd at odds* Han. *in whoop'd-at odds* Seward, Cap. *inhoop'd, at odds* Rowe et cet.

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43. **Beate mine(in hoopt) at odd's**] SEWARD (p. lxv): Here is evidently a sad anti-climax. His cocks win the battle of mine when it is all to nought on my side, and his quails, fighting *in a hoop*, beat mine when the odds are on my side. What a falling off is there! . . . To *whoop* or hollow, might have been spelt *hoop*, without the *w*; I read therefore: 'Beat mine in *whoop'd-at* odds.' *i. e.* when the odds are so great, that the betters on my side *shout* and *whoop* for victory. All who have been in a Cock-pit will have a clear idea of this: Flatness and Anti-climax will be avoided, and the soaring spirit of Shakespeare will recover its own vigour.—[Seward's reasoning proved too cogent for Capell, who adopted both it and his emendation.]—HEATH (p. 457): I shall only observe, that the phrase, as I apprehend, is, to beat *at* odds, not to beat *in* odds; and that the meaning of the common reading is, Beat mine even when put into the cage, unequally matched, with the odds very much in my favour. —JOHNSON: 'Inhoop'd' is inclosed, confined, that they may fight. The modern editions read, 'Beat mine *in whoop'd* at odds.'—[The CAMBRIDGE EDITORS quote this note of Johnson and remark: 'No edition we know of reads thus. In Steevens and all subsequent editions Johnson's note is repeated, "whoop'd at" being hyphened.']—FARMER: Shakespeare gives us the practice of his own time; and there is no occasion for *in whoop'd-at*, or any other alteration. John Davies begins one of his Epigrams *Vpon English Prouerbes*:—'He sets cocke *on* the hoope, *in*, you would say; For cocking in hoopes is now all the play.'[—No. 287, ed. Grosart, where it is not punctuated as intelligently as Farmer gives it.—ED.]—DOUCE (ii, 87): It may be doubted whether quail-fighting was practised in Shakspeare's time; but when our poet speaks of their being *inhoop'd*, he might suppose that Cæsar's or Antony's quails, which he found in Plutarch, were trained to battle like game cocks in a *ring* or *circle*. Quail combats were well known among the ancients, and especially at Athens. Julius Pollux relates that a circle was made in which the birds were placed, and he whose quail was driven out of this circle lost the stake, which was sometimes money, and occasionally the quails themselves. [Douce gives an engraving from a Chinese miniature which] represents some ladies engaged at this amusement, where the quails are actually *inhoop'd*.—NARES (*s. v. Inhoop'd*): The substance of this passage is from North's Plutarch, but the 'inhoop'd' is the addition of our poet. No trace of such a mode of fighting has been found except in Davies's *Epigram*, quoted by Farmer. Yet R. Holmes, who gives a list of terms and customs used in cock-fighting, has no mention of *hoops*. See his *Acad. of Armory*, B. ii, ch. 11. Nor is any trace of the hoops to be found in any book on cock-fighting. If this custom of fighting cocks within hoops could be thoroughly proved, it would also afford the best explanation of the phrase *cock-a-hoop*; the cock perching on the *hoop*, in an exulting manner, either before or after the battle.—[The *N. E. D.*, 'in explanation of *cock-a-hoop*, says that it is 'a phrase of doubtful origin; the history of which has been further obscured by subsequent attempts, explicit or implicit, to analyse it.']

And though I make this marriage for my peace,
I'th'Eaſt my pleaſure lies. Oh come *Ventigius.*
Enter Ventigius.
You muſt to Parthia, your Commiſſions ready :
Follow me, and reciue't. *Exeunt*

[*Scene IV.*]

Enter Lepidus, Mecenas and Agrippa.

Lepidus. Trouble your ſelues no further : pray you haſten your Generals after.

Agr. Sir, *Marke Anthony*, will e'ne but kiſſe *Octauia*, and weele follow.

Lepi. Till I ſhall ſee you in your Souldiers dreſſe,
Which will become you both : Farewell.

Mece. We ſhall : as I conceiue the iourney, be at Mount before you *Lepidus.*

Lepi. Your way is ſhorter, my purpoſes do draw me much about, you'le win two dayes vpon me.

44. *And*] *For* Cap. conj.
47. *Commiſſions*] *Commiſſion's* F_3F_4.
48. *reciue't*] Ff, Rowe,+,Cap. Dyce, Glo. Cam. *receive it* Var. '73 et cet.
Scene IV. Cap.
The Same. A Street. Cap.
1-13. Om. Gar.
1. Lepidus] Lepidus, attended. Cap.
2, 3. *Trouble...haſten*] One line, Rowe et seq.
2. *your ſelues*] *your ſelfe* Ff, Rowe.
further] Steev. Varr. Knt, Sing. Dyce, Glo. Cam. Sta. Ktly. *farther* Ff et cet.
4. Anthony,] Anthony Ff et seq.
4, 5. *will...follow*] One line, Theob. et seq.
7. *both :*] *both*, Rowe et seq.
8, 9. *We*...Lepidus] Lines end, *be... Lepidus* Rowe. *shall...mount...Lepidus* Pope et seq.
8. *ſhall :*] *shall*, Rowe.
at] *at the* Ff, Rowe, Cap. Var. '73, Ran. Knt, Dyce, Glo. Cam. *at th'* Pope, +.
9. *Mount*] Ff, Rowe, Var. '21, Coll. Sing. Dyce, Wh. Glo. Cam. Hal. Sta. *Mount Misenum* Ktly. *mount* Pope et cet.
10, 11. *Your...me*] Lines end, *shorter ...about...me* Rowe et seq.

44. **And though**] WALKER (*Crit.* ii, 156): Read, as the connection of the thoughts requires, '*An* though.'

3. **haſten your Generals after**] For other instances of the transposition of prepositions, see, if need be, ABBOTT, § 203.

8, 9. **be at Mount**] STEEVENS : That is, Mount Misenum.—MALONE : Our author probably wrote '*a' the* Mount.'—[Is it not more likely that there is an absorption of *the* in the final *t* of 'at' ?—ED.]

11. **you'le win two dayes vpon me**] FRANZ (§ 334) : The persistent advance of any action, which chiefly takes place either at the cost or to the advantage of

Both. Sir good ſucceſſe. 12
Lepi. Farewell. *Exeunt.*

[*Scene V.*]

Enter Cleopater, Charmian, Iras, and Alexas.

Cleo. Giue me ſome Muſicke:Muſicke, moody foode of vs that trade in Loue.

Omnes. The Muſicke, hoa.

Enter Mardian the Eunuch. 5

Cleo. Let it alone, let's to Billards : come *Charmian.*

12. Both.] Ff. Mec. Agr. Cap.
Sir] Om. Han.
13. Exeunt.] Exeunt severally. Cap.
Scene III. Rowe. Scene V. Pope et seq.
Alexandria. Rowe. The Palace in Alexandria. Theob.
1. Cleopater] F_2.
2, 3. *Giue...Loue*] Lines end, *food... love.* Rowe et seq.
4. Omnes.] Att. Cap.
6. *Let...come*] One line, Han. Cap. Varr.
Let ... Billards] One line, Steev. Varr. Knt, Sta.
let's] Ff, Rowe, Pope, Theob. Warb. Johns. Coll. Sing. Dyce, Wh. Glo. Cam. *let us* Han. et cet.
Billards] F_2.

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another person, or which, through a gradual increase, impairs or in any way lessens the stable condition of another, is indicated, after such verbs as 'to gain,' 'to encroach,' by *on* or *upon*. The preposition fulfills the same function after 'to win,' 'to grow;' but the expression is, however, occasionally in Shakespeare so pregnant as to be not always understood by a modern reader without further amplifications. [Thus, the present phrase is equivalent to] 'you will get the advantage of me by two days.'—[See also IV, xiv, 118, 'My Queen and Eros Haue . . . got upon me A Noblenesse,' etc.—ED.]

2. **Musicke, moody foode,** etc.] JOHNSON : The *mood* is the *mind*, or *mental disposition*. Perhaps here is a poor jest intended between *mood* the *mind* and *moods* of music.—STEEVENS : 'Moody,' in this instance, means melancholy.—[Thus in the first line of *Twelfth Night*, 'If music be the food of love, play on.']

3. **of vs that trade in Loue**] There is no thought here of *traffic*,—traffic is mercenary. No mercenary love demands music as its food. Cleopatra means that her sole dealing is in love; it is her very life.—ED.

6. **let's to Billards**] MALONE : This game was not known in ancient times.—HUDSON : 'An anachronism,' say the critics. But how do they know this? Late researches have shown that many things were in use in old Egypt, which, afterwards lost, have been reinvented in modern times. But Shakespeare did not know this? Doubtless, not; but then he knew that by using a term familiar to his audience he would lead their thoughts to what has always followed in the train of luxury and refinement. Suppose he had been so learned, and withal such a slave to his learning, as to use a term signifying some game which the English people had never heard of. Which were the greater anachronism?—A. A. ADEE (*Lit. World*, 21 April, 1883, Boston) : For about one hundred and fifty years, the favourite anachronism in

[6. let's to Billards]

Shakespeare's plays, singled out by the hypercritics, has been [this passage]. Of late, however, certain investigators have turned the tables, and instead of leaving the unlucky anachronism to support the Farmerian theory of Shakespeare's want of learning, or the more kindly modern belief that he wrote too impetuously to be bound by mere chronology and scientific facts, they find in it an argument against the Shakespearian authorship of the plays, since as one of them says: 'The human encyclopedia who wrote that sentence appears to have known,—what very few people know nowadays,—that the game of billiards is older than Cleopatra.' It may be, as asserted, that a rudimentary game, in which ivory balls were punched with a stick into holes in a table, after the fashion of our modern 'tivoli' or 'bagatelle,' was really in vogue more than two thousand years ago, but it is very certain that Shakespeare never bothered his head about it. He simply followed his habit, and cribbed the idea from somebody else. In Chapman's *Blind Beggar of Alexandria*, Ægiale says: 'Go, Aspasia, Send for some ladies to go play with you At chess, at billiards, and at other game.' As Chapman's play was printed in 1598, ten years before *Ant. & Cleo.* was written, it is easy to see where Shakespeare got the idea that billiards was an Egyptian game, and a favourite pastime of *women*. Whether George Chapman, whose classical learning enabled him to translate Homer, wrote from actual knowledge, or committed an anachronism, may be disputed; but the probabilities lean to the latter conjecture, for, in this same play, the hero flourishes a pistol, smokes tobacco, swears by 'God's wounds,' and talks fair modern Spanish, in the time of the Ptolomies.—MURRAY (*N. E. D.*): An adopted form of French *billard*, the game; so named from *billard*, 'a cue,' originally 'a stick with curved end, a hockey-stick,' diminutive of *bille*, piece of wood, stick. In England introduced only as the name of the game, and made plural as in *draughts*, *skittles*, *bowls*, etc. 1591 Spenser, *Mother Hubberd*, 803, 'With all the thriftles games that may be found . . . With dice, with cards, with balliards. 1598 Florio, *Trucco*, a kinde of play with balles vpon a table, called billiards.'—[Then follows the present passage. In an Article in the *Edinburgh Review* (April, 1871, p. 377) on the 'Chorizontes,' the writer observes that 'Shakespeare could not have made any of his characters speak of tobacco without being grossly anachronistic, the incidents in all his plays having occurred at remote periods, or, at any rate, much anterior to the introduction of tobacco into Europe, whereas Ben Jonson [who does mention tobacco] laid the plot of many a play in his own time when tobacco was familiar to all.' This statement having been criticised by Dr Hayman, the editor of the *Odyssey*, the author of the Article replied (*Athenæum*, 6 Sept. 1873), and admirably defines the distinction between anachronisms, that might be termed permissible and those that are too 'gross' to be ever tolerated. After referring to the mention by Shakespeare of 'cannon' in *King John*, a 'clock striking' in *Julius Cæsar*, and 'billiards' in this present play, the writer continues, 'but no dramatic author, to produce a scenic effect, would shrink from such anachronisms, because they are not "gross," not so "gross" as to be detected in an instant by a theatrical audience, which knows nothing whatever about the origin of cannon, clocks, and billiards. But all Shakespeare's contemporaries, even the most ignorant, knowing that tobacco had been introduced into the old world during their lives, would have derided the great dramatist had he represented Sir John Falstaff consoling himself at Dame Quickly's in the reign of Henry the Fourth, with a pipe of tobacco. . . . So a dramatist of our age could not speak of William the Conqueror travelling by an express train, or sending a message by the electric telegraph; the

Char. My arme is ſore, beſt play with *Mardian.*
Cleopa. As well a woman with an Eunuch plaide, as with a woman. Come you'le play with me Sir?
Mardi. As well as I can Madam.
Cleo. And when good will is ſhewed,
Though't come to ſhort
The Actor may pleade pardon. Ile none now,
Giue me mine Angle, weele to'th'Riuer there
My Muſicke playing farre off. I will betray
Tawny fine fiſhes, my bended hooke ſhall pierce
Their ſlimy iawes: and as I draw them vp,
Ile thinke them euery one an *Anthony,*

8, 9. *As well...Sir?*] Two lines, ending *play'd. ...Sir?* Rowe et seq.
11, 12. *And...ſhort*] One line, Rowe et seq.
11. *ſhewed*] Ff. *shew'd* or *show'd* Pope et seq.
12. *Though't*] *tho't* Pope,+. *though it* Var. '78, '85, Mal. Ran. Steev. Varr. *to ſhort*] *too ſhort* Ff et seq.
14. *Angle,*] *angle;* Glo. Cam. *angle.* Ktly. *to'th'*] *to the* Cap. Varr. Mal. Ran. Steev. Varr. Coll. *Riuer*] *River,* Ff, Rowe,+. *river:* Cap. et cet.
15. *off.*] F_2F_3. *off,* F_4 et seq.
16. *Tawny fine*] *Tawnyfine* F_2. *Tawney-fine* F_3F_4. *Tawny-fin* Rowe, Pope, Han. *Tawny-finn'd* Theob. Warb. et seq. *fiſhes*] *fiſh* Pope,+, Var. '73. *bended*] *bent* Anon. ap. Cam.

anachronism would be "gross"; it would come immediately within the cognizance of the audience, who know what is going on in their own generation, with some knowing what went on in the generation immediately preceding; and, thinking the mistake ridiculous, they would burst into an excessive merriment. . . . But the anachronism would not be discovered by anybody in his audience, if a dramatic author were to represent the Egyptian Pharaoh Cheops going in a pair of boots to witness the progress of the building of the Great Pyramid, or the Jews returning in hats and shoes from their Babylonish captivity. For where can the theatrical audience be found that knows anything about the history of boots, hats, and shoes, when it does not comprise, peradventure, one man possessing sound learning and extensive information?' —ED.]

11. And when good will, etc.] STEEVENS: Compare, 'For never any thing can be amiss, When simpleness and duty tender it.'—*Mid N. D.* V, i, 82.

16. Tawny fine fishes] THEOBALD'S emendation which seems obvious enough to us now, falls in with many another in Walker's list (*Crit.* ii, 61) of instances where final *d* and final *e* are confounded. See I, iv, 10; I, v, 58; V, i, 49. I do not know why Shakespeare should have here used 'tawny,' which is not, at least in my experience, a characteristic colour of Mediterranean fishes, some of which are extremely brilliant in hue; and he could hardly have had in mind English fish, inasmuch as he had already in *Much Ado* spoken of seeing 'the fish Cut with her golden oars the silver stream.' Possibly, it was Cleopatra's 'moodiness' which tinged everything with a sombre tint.—ED.

And ſay, ah ha, y'are caught.

Char. 'Twas merry when you wager'd on your Angling, when your diuer did hang a ſalt fiſh on his hooke which he with feruencie drew vp.

Cleo. That time? Oh times:
I laught him out of patience: and that night
I laught him into patience, and next morne,
Ere the ninth houre, I drunke him to his bed:
Then put my Tires and Mantles on him, whilſt
I wore his Sword Phillippan. Oh from Italie,

Enter a Meſſenger.

19. *y'are*] *you're* Rowe et seq.

20-22. *'Twas...vp.*] Lines end, *when ...diuer...he...up.* Pope et seq.

20, 21. *Angling,*] *angling;* Theob. Warb. et seq.

23. *time? Oh times:*] *time,—O times!* —Coll. Dyce, Wh. Sta. Glo. *time—O times!*—Del. Ktly, Cam. *time!—Oh times!*— Rowe et cet.

24, 25. *patience:...patience,*] *patience, ...patience,* Rowe, +. *patience, ... patience;* Cam. *patience; ...patience;* Cap. et cet. (subs.)

28. *Phillippan*] F_2. Phillippan F_3F_4. *Philippine* Han. *Philippin* Johns. *Philippian* Coll. Wh. i, Ktly.

Oh from] *Oh. From* Johns.

Italie,] F_2. Italie, F_3. Italie, F_4. *Italy;* Theob. *Italy*— Johns.

29. Enter...] After *Phillippan.* Coll. Dyce, Glo. Cam. Enter Seleucus. Kemble.

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21. **hang a salt fish on his hooke**] See Plutarch, *Appendix.* GREY (ii, 198) quotes from *Memoirs of the English Court*, 1707, p. 489, a similar story of Nell Gwin and Charles the Second. DOUCE (ii, 88) gives a story from Nashe's *Lenten Stuffe*, where a Cambridge scholar deceived a gaping crowd in a somewhat similar fashion.

26. **drunke**] ABBOTT (§ 339): Past indicative forms in *u* are very common in Shakespeare. Thus *sang* does not occur, while 'sung' is common as a past indicative. *Sprang* is less common as a past tense than 'sprung.' 'Begun' is not uncommon for 'began,' which is also used.

27. **Then put my Tires and Mantles on him**] WARBURTON: This is finely imagined. The speaker is supposed to do this in imitation of Omphale, in her treatment of Hercules, the great ancestor of Antony.

28. **Sword Phillippan**] THEOBALD: We are not to suppose, nor is there any warrant from history, that Antony had any particular sword so called. The dignifying weapons, in this sort, is a custom of much more recent date. We find Antony, afterwards, in this play, boasting of his own prowess at Philippi: see III, xi, 38. That was the greatest action of Antony's life; and therefore this seems a fine piece of flattery, intimating, that this sword ought to be denominated from that illustrious battle, in the same manner as modern heroes in romance are made to give their swords pompous names.

29. **Enter a Messenger**] MRS JAMESON (ii, 133): As illustrative of Cleopatra's disposition, perhaps the finest and most characteristic scene in the whole play is that in which the messenger arrives from Rome with the tidings of Antony's marriage

Ramme thou thy fruitefull tidings in mine eares, 30
That long time haue bin barren.
Mef. Madam, Madam. 32

30. *Ramme*] *Rain* Han. Cap. Ran. Sing. Ktly.
fruitefull] *faithful* Theob. ii, Warb.
31. *bin*] *been* F_4.
32. *Madam.*] *Madam!* Rowe. *madam,*— Cap. et seq. (subs.)

with Octavia. She perceives at once with quickness that all is not well, and she hastens to anticipate the worst, that she may have the pleasure of being disappointed. Her impatience to know what she fears to learn, the vivacity with which she gradually works herself up into a state of excitement, and at length into fury, is wrought out with a force of truth which makes us recoil.—STAPFER (p. 402): In the scene between Cleopatra and the messenger who brings the tidings of Antony's marriage with Octavia, her fury and unreasonableness know no bounds. Harpagon, thumping Maître Jacques, who, in obedience to his master's orders, tells him candidly what is said of him in the town; the Viceroy of Peru, in the 'Périchole' of Mérimée, banishing his secretary for a like service, are models of wisdom and coolness compared to Cleopatra. There is some shadow of excuse for their anger, as the account given them is not the mere simple announcement of a fact, but consists of a long preachment which the secretary and Maître Jacques may have flavoured with a spice of malice of their own; but the unhappy messenger to Cleopatra is as guiltless of the message as if he had given it to her under cover, closed and sealed. To insult him, beat him, and threaten him with a dagger shows a capability of exercising the same frenzy upon inanimate objects, such as pieces of furniture, mirrors, and china. No man, however furious, vents his rage in so senseless a form as this, which would seem to belong peculiarly to the anger of women and children. But at the same time, we must notice how passion dignifies every movement and action; the impetuous torrent of her wrath makes what is immeasurably petty, mean, and ridiculous appear even grand. No one would ever feel inclined to laugh at this scene, in which what might have been the subject for a comedy is transformed by the violence and force of Cleopatra's love into tragic cries and outbursts.—COLLIER (ed. ii): In the MS this Messenger is called Elis; but whether that were the name of the actor of the part, or of the character, as represented in some MS of the play, we cannot determine. We know no player of that day of the name of Elis or Ellis.

30. **Ramme**] STEEVENS: *Rain* of Hanmer agrees better with the epithets *fruitful* and *barren*. So, in *Timon*: 'Rain sacrificial whisp'rings in his ear.'—MALONE: The term employed in the text is much in the style of the speaker; and is supported incontestably by a passage in *Jul. Cæs.*: 'I go to meet The noble Brutus, *thrusting* this *report Into his ears*.' Again, in *The Tempest*: 'You *cram* these words *into my ears*, against The stomach of my sense.'—RITSON: *Ram* is a vulgar word, never used in our author's plays, but once by Falstaff, where he describes his situation in the buck-basket. It is here evidently a misprint for *rain*. The quotation from *Jul. Cæs.* does not support the old reading at all, the idea being perfectly distinct.—STEEVENS: 'Ramm'd,' however, occurs in *King John*: II, i, 272.—STAUNTON: The expression in the text is quite characteristic of the speaker.—[Had Cleopatra said sweetly and poetically '*rain* thou thy fruitful tidings in mine ears,' the succeeding scene would never have been enacted.—ED.]

Cleo. *Anthonyo's* dead,
If thou ſay ſo Villaine, thou kil'ſt thy Miſtris :
But well and free, if thou ſo yeild him.
There is Gold, and heere
My bleweſt vaines to kiſſe : a hand that Kings
Haue lipt, and trembled kiſſing.
Meſ. Firſt Madam, he is well.
Cleo. Why there's moreGold.
But ſirrah marke, we vſe
To ſay, the dead are well : bring it to that,
The Gold I giue thee, will I melt and powr
Downe thy ill vttering throate.
Meſ. Good Madam heare me.

33–36. Anthonyo's ... *and heere*] Ff, Rowe. Lines end, *so, ...free, ...here* Cap. *villain, ...free, ...here* Sing. Dyce, Glo. Cam. Sta. *dead?...mistress...free, ...here* Pope et cet.

33. Anthonyo's] *Antonius* Del. Glo. Cam. *Oh, Antony is* Ktly. *Anthony's* Ff et cet.

dead,] *dead;* Rowe, Cap. *dead?* Pope. *dead!* Dyce, Glo. Cam.

34. *ſo Villaine,*] *ſo, Villain,* F_3F_4. *so, thou villain* Huds.

34. *kil'ſt*] *killest* Ktly.

35, 36. *yeild him. There*] F_3. *yield him. There* F_3F_4, Rowe, Pope i. *yield him, there* Pope ii et seq.

38. *Haue*] *Hive* F_3.

40, 41. *Why...vſe*] One line, Rowe, +, Cap. Varr. Steev. Var. '03, '13, Knt, Sta.

42. *bring it*] *bring me* Ff, Rowe.

43. *thee*] Om. F_4.

44. *ill vttering*] *ill-uttering* F_3F_4.

33, 34. Anthonyo's dead, If thou, etc.] It is all very well for sudden terror to clutch at Cleopatra's heart and stop her pulses, but this is no excuse whatever for not speaking rhythmically. To what trouble her heedlessness gives rise! ABBOTT (§ 484) decides that Antony is 'de-ad,' and that the villain will kill his 'Misteress.' WALKER (*Vers.* 48) does not prolong the term of Antony's demise, and twice slay the slain, but inserts a *do* after 'thou,' 'If thou *do* say so;' he cannot, however, abide plain 'Mistris,' but must also pronounce it *Misteress.* DELIUS believes that in her intense excitement Cleopatra uses Anthony's full dignified Latin name 'Antonius,' on the only occasion when it is used throughout the play. KEIGHTLEY emits an additional groan before 'Anthonyo.' And thus all pare and protract the lines into nice, decorous lengths to please the eye, and rhythm is smug again.—ED.

35. But well and free] RANN: *But well; and free:*—Say but he is well; and thou gain'st thy freedom.—[Rann seldom, if ever, gives any authority in his notes; conjectures are there found of Capell, of M. Mason, and others; all mingled with those which I believe to be his own. I think that the foregoing note is one of the latter.—ED.]

37. My blewest vaines to kisse, etc.] HAZLITT (p. 99): How all the pride of beauty and high rank breaks out in her promised reward.—[Is there not in Beaumont & Fletcher's *False One,* I, ii, a reminiscence of these lines:—'and for thy news, Receive a favour kings have kneeled in vain for, And kiss my hand'?—ED.]

Cleo. Well, go too I will :
But there's no goodneſſe in thy face if *Anthony*
Be free and healthfull; ſo tart a fauour
To trumpet ſuch good tidings. If not well,
Thou ſhouldſt come like a Furie crown'd with Snakes,
Not like a formall man.
Meſ. Wilt pleaſe you heare me?
Cleo. I haue a mind to ſtrike thee ere thou ſpeak'ſt:
Yet if thou ſay *Anthony* liues, 'tis well,
Or friends with *Cæſar*, or not Captiue to him,
Ile ſet thee in a ſhower of Gold, and haile

46. *go too*] *go to* F_2F_3. *go to*, F_4.
47. *face if*] *face, if* Ff, Knt. *face. If* Rowe, +, Coll. Wh. Hal. Ktly. *face: if* Cap. et cet.
48. *healthfull; ſo*] Ff, Knt. *healthful; Why so* Rowe, +. *healthful, why so* Cap. Ran. Steev. Varr. Coll. ii, iii, Dyce ii, iii. *healthful, needs so* Mal. conj. *healthful —so* Var. '73 et cet. (subs.)
fauour] *favour suits not* Ktly.
49. *trumpet*] *usher* M. Mason.
tidings.] Ff. *tidings!* Knt, Coll. i, Sing. Dyce, Glo. Cam. Hal. Sta. *tidings?* Rowe et cet.
52. *Wilt*] *Will't* Rowe ii et seq.
54. *'tis*] Ff, Rowe, +, Var. '73, Coll. Hal. Sta. *is* Tyrwhitt, Cap. et cet.
55. *Captiue*] *Captaine* or *Captain* Ff, Rowe.
56. *ſet*] *ſee* F_2F_4, Rowe, Pope.

47, 48. **no goodnesse in thy face if Anthony Be free**] I cannot but consider the punctuation of the Ff, which places a comma merely after 'face,' to be far better than CAPELL'S colon. Cleopatra means, I think, that no one with good tidings to impart could wear such a hang-dog look.—ED.

48. **so tart a fauour**] KNIGHT: How full of characteristic spirit is this passage, in which we exactly follow the punctuation of the original. But the editors are not satisfied with it. So they read, '*why* so tart a favour.'—DYCE (ed. ii): The 'why' added by Rowe (and by Collier's MS) is absolutely necessary for the sense of this passage, to say nothing of the metre.—[Knight is exactly right, I think, when he says this speech is characteristic of Cleopatra, but he seems hardly to be aware how right he is. Twice before have we had exclamations from Cleopatra as full of scorn and contempt as this. She said to Charmian (I, iii, 14) 'Thou teachest like a fool. The way to lose him!' and again (I, v, 86) 'When I was green in judgement, cold in blood. To say as I said then!' The present speech seems to me to be parallel. It appears to be a fashion of speaking as peculiar to Cleopatra as little short repetitions are to Rosalind, such as 'Me believe it!' 'You a lover!' etc. Rowe's didactic 'why' is to me offensive; and the pause after 'healthful' makes good the metre.—ED.]

50. **a Furie crown'd with Snakes**] DEIGHTON: The Erinyes are represented by Æschylus as having bodies all black, snakes twined in their hair, and blood dripping from their eyes.

51. **formall**] JOHNSON: Decent, regular.—STEEVENS: A man in his senses.—BRADLEY (*N. E. D. s. v.* † 4. c.): Normal in intellect.

54. **'tis well**] TYRWHITT'S emendation, '*is* well,' is not absolutely necessary.

56. **set thee in a shower of Gold, etc.**] WARBURTON: That is, I will give thee

Rich Pearles vpon thee.
Meſ. Madam, he's well.
Cleo. Well ſaid.
Meſ. And Friends with *Cæſar.*
Cleo. Th'art an honeſt man.
Meſ. *Cæſar*, and he, are greater Friends then euer.
Cleo. Make thee a Fortune from me.
Meſ. But yet Madam.
Cleo. I do not like but yet, it does alay
The good precedence, fie vpon but yet,
Bur yet is as a Iaylor to bring foorth
Some monſtrous Malefactor. Prythee Friend,
Powre out the packe of matter to mine eare,
The good and bad together : he's friends with *Cæſar,*
In ſtate of heal th thou ſaiſt, and thou ſaiſt, free.
Meſ. Free Madam, no : I made no ſuch report,
He's bound vnto *Octauia.*
Cleo. For what good turne?
Meſ. For the beſt turne i'th'bed.

57. *thee.*] *the.* F_2.
61. *Th'art*] Ff. *Thou art* Varr. Mal. Ran. *Thou'rt* Rowe et cet.
63. *Make*] *Marke* F_2. *Mark* F_3F_4, Rowe, Cap.
Fortune] *Forune* F_2.
64. *Madam.*] *Madam*— Rowe et seq. (subs.)
65, 66. *but yet*] As a quotation, Pope et seq.
65. *alay*] *alloy* Gould.
66. *precedence*] *precedent* Han.
67. *Bur*] F_2.
69. *the packe*] *thy pack* Han. Cap. Ran.
71. *ſaiſt, free*] *ſaieſt* or *ſayeſt free* Ff. *say'st, free* Rowe.
72. *Madam,*] *Madam!* Ff.
made] *have made* Pope.
report] *ſport* F_3F_4, Rowe, Pope.

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a kingdom, it being the eastern ceremony, at the coronation of their kings, to powder them with *gold-dust* and *seed-pearl:* So Milton,—'the gorgeous East with richest hand Showers on her kings barbaric pearl and gold'—Bk. ii, line 5. In the *Life of Timur-bec or Tamerlane*, written by a Persian contemporary author, are the following words, as translated by Mons. Petit de la Croix, in the account there given of his coronation, Bk. ii, chap. 1 : 'Les Princes du sang royal et les Emirs repondirent à pleines mains sur sa tête quantité d'or et de pierreries *selon la coûtume.*'

65, 66. **alay The good precedence**] STEEVENS : That is, abate the good quality of what is already reported.

66. **fie vpon but yet**] Compare, Sir Philip Sidney, *The Defence of Poesie*, 1598, p. 518, *ad fin.*, 'Thus doing, you shall be placed with *Dantes Beatrix*, or *Virgils Anchises.* But if (fie of such a But) you be born so neare the dirt-making Cataract of Nilus,' etc.—ED.

Cleo. I am pale *Charmian.*
Meſ. Madam, he's married to *Octauia.*
Cleo. The moſt infectious Peſtilence vpon thee.
Strikes him downe.
Meſ. Good Madam patience.
Cleo. What ſay you? *Strikes him.*
Hence horrible Villaine, or Ile ſpurne thine eyes
Like balls before me : Ile vnhaire thy head,
She hales him vp and downe.
Thou ſhalt be whipt with Wyer, and ſtew'd in brine,
Smarting in lingring pickle.
Meſ. Gratious Madam,
I that do bring the newes, made not the match.
Cleo. Say 'tis not ſo, a Prouince I will giue thee,
And make thy Fortunes proud : the blow thou had'ſt
Shall make thy peace, for mouing me to rage,
And I will boot thee with what guiſt beſide
Thy modeſtie can begge.
Meſ. He's married Madam.
Cleo. Rogue, thou haſt liu'd too long. *Draw a knife.*
Meſ. Nay then I le runne:
What meane you Madam, I haue made no fault. *Exit.*
Char. Good Madam keepe your ſelfe within your ſelfe,
The man is innocent.
Cleo. Some Innocents ſcape not the thunderbolt:

76. *pale*] *faint* Gould.
80. *patience*] *have but patience* Han.
82. *horrible...eyes*] Separate line, Cap. Var. '78 et seq.
85. *ſtew'd*] *stood* Gould.
92. *guiſt*] *gift* F_3F_4.
95. knife.] dagger. Rowe.
97. *Madam,*] *Madam?* Rowe ii et seq.
100. *Innocents*] *Innocents* F_2.

93. **modestie**] SCHMIDT (*Lex.*) : That is, freedom from arrogance or obtrusive impudence.—[Whereof the present passage is given as an example. But is it not, more properly, equivalent to moderation?—ED.]

95. **Draw a knife**] Note the mandatory tone, indicative of a play-house copy.—ED.

100. **Some Innocents scape not the thunderbolt**] DOUCE (ii, 89) takes this line as the subject of a note on the Roman belief in regard to those who were struck by lightning; it in nowise illustrates Cleopatra's words, which mean simply that the innocent sometimes suffer with the guilty, and that therefore this man cannot complain.—WALKER (*Crit.* iii, 300) will have us arrange, 'as my ear requires,' he says, this and the preceding line thus: 'The man is innocent. Some innocents |

Melt Egypt into Nyle : and kindly creatures
Turne all to Serpents. Call the ſlaue againe,
Though I am mad, I will not byte him :Call?
Char. He is afeard to come.
Cleo. I will not hurt him,
Theſe hands do lacke Nobility, that they ſtrike
A meaner then my ſelfe : ſince I my ſelfe
Haue giuen my ſelfe the cauſe. Come hither Sir.
Enter the Meſſenger againe.
Though it be honeſt, it is neuer good
To bring bad newes : giue to a gratious Meſſage
An hoſt of tongues, but let ill tydings tell
Themſelues, when they be felt.

101. *kindly*] *kindled* Ff, Rowe.
103. *Call?*] *Call.* F_3F_4 et seq.
104. *afeard*] *afraid* Pope,+, Var. '73.
105. [Exit Charmian. Dyce.
109. Enter ...] Re-enter the Messenger. Rowe. Re-enter Charmian and Messenger. Dyce.
112, 113. *ill... Themſelues*] *it... Tſtemrelves* F_2.

'Scape not the thunderbolt,' whereby it is difficult to perceive the gain. The half-line 99 is filled up, to be sure; but why should ''Scape not the thunderbolt' be mutilated?

101, 102. **Melt Egypt ... Turne all**] ABBOTT (§ 364) observes in regard to these two verbs that it is 'often impossible to tell whether we have an imperative with a vocative, or a subjunctive used optatively or conditionally.' I hardly understand what is meant by an 'imperative with a vocative' in this passage. The vocatives can hardly be 'Egypt,' or 'kindly creatures.' But omitting the 'vocatives,' both verbs seem to me imperatives, like 'Let Rome in Tiber melt.' THISELTON (p. 13), in the present command of Cleopatra and in that of Anthony last quoted, would find that 'the affinity of nature between Anthony and Cleopatra is suggested by their similar imprecations when the continuance of their connection is threatened.' —ED.

103. **Call?**] Is this interrogation mark absolutely wrong? It has been discarded by every editor since the *Third Folio*. But may it not indicate Charmian's hesitation, and Cleopatra's imperious questioning of her delay? May it not be similar to Lear's frenzied shout, 'Who stirs?' when the circle of courtiers stand motionless with horror at the banishment of Cordelia, and Lear has already cried, 'Call France!'?—ED.

106. **These hands do lacke Nobility**, etc.] MALONE: This play was probably not produced until after Elizabeth's death, when a stroke at her proud and passionate demeanour to her courtiers and maids of honour (for her majesty used to chastise *them* too) might be safely hazarded.—[What cared Shakespeare, at such a moment, for Elizabeth and all her court? He was Cleopatra.—ED.]

107, 108. **since I my selfe ... the cause**] DEIGHTON: *Sc.* by allowing myself to be such a slave to love for Antony.—[Or, possibly, in that she had ever allowed Anthony to leave her.—ED.]

Meſ. I haue done my duty.
Cleo. Is he married ?
I cannot hate thee worſer then I do,
If thou againe ſay yes.
Meſ. He's married Madam.
Cleo. The Gods confound thee,
Doſt thou hold there ſtill ?
Meſ. Should I lye Madame ?
Cleo. Oh, I would thou didſt:
So halfe my Egypt were ſubmerg'd and made
A Ceſterne for ſcal'd Snakes. Go get thee hence,
Had'ſt thou *Narciſſus* in thy face to me,
Thou would'ſt appeere moſt vgly : He is married ?
Meſ. I craue your Highneſſe pardon.
Cleo. He is married ?
Meſ. Take no offence, that I would not offend you,
To punniſh me for what you make me do
Seemes much vnequall, he's married to *Octauia.*
Cleo. Oh that his fault ſhould make a knaue of thee,

114. *I haue*] *I've* Dyce ii, iii.
done] *but done* Cap.
117. *thou*] *you* Rowe ii,+.
118. *He's*] *He is* Varr. Mal. Ran. Steev. Varr. Knt.
119, 120. One line, Rowe et seq.
122. *I would*] *would* F_3F_4, Rowe, Pope.
didſt:] *didst*, Coll. Dyce, Wh. Glo. Cam. Hal. Sta.
124. *Ceſterne*] *Ciſtern* F_3F_4.
Go get] Ff, Rowe, Pope, Theob. i, Han. Cam. ii. *go, get* Theob. ii et cet.
125. *face to me,*] *face, to me* seq.
126, 128. *married?*] *married*
129. *offence, that*] *offence, for* Han. *offence*, Gould.
130. *do*] *do*, Rowe.
131. *vnequall,*] *unequal.* Johr '73. *unequall:* Ff et cet.
he's] *he is* Varr. Mal. Ran Varr. Knt, Coll. Wh. Hal.
he's married to Octauia] to Cleopatra followed by the stag tion: The messenger pauses and no answer. Orger.

123. **So halfe my Egypt**] ABBOTT (§ 133): 'So,' thus meaning *on co that*, is sometimes used where the context implies the addition of *even*. Thu 'So (even if) half my Egypt,' etc.

126. **appeere most vgly**] STEEVENS: So in *King John*, III, i, 36, 37 low, be gone; I cannot brook thy sight; This news hath made thee a mo man.'

129. **Take no offence**, etc.] CAPELL (i, 35): Meaning—no new offence; spoke upon seeing her angry, that her question was not instantly answer delay, as the speaker would intimate, proceeding from no other cause, but—I would not offend her.

That art not what th'art sure of. Get thee hence, 133

133. *That...sure of.*] *That art not what thou art sure of.* Ff, Rowe. *That say'st but what thou'rt sure of!* Han. Warb. Cap. *That art not!—What! thou'rt sure of 't?* Mason, Steev. Var. '03, '13, Coll. ii, Hazlitt, Ktly, Dtn. *That art not!—What? thou'rt sure of* — Sing. i. *That art not! What thou'rt sure of 't?* Sing. ii. *That art not what thou utter'st* Kinnear. *That art not what thou'rt sure of!* Pope et cet.

133. *art*] *wot* Jervis. *art's* Bulloch.

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133. **That art not what th'art sure of**] JOHNSON: I fancy the line consists only of abrupt starts: 'That art—not what?—Thou'rt sure on't.' 'That his fault should make a knave of thee that art—*but what* shall I say thou art not? Thou art then sure of this *marriage*.'—STEEVENS: *In Meas. for Meas.*, II, ii, is a passage so much resembling this, that I cannot help pointing it out for the use of some future commentator, though I am unable to apply it with success to the very difficult line before us: 'Drest in a little brief authority, *Most ignorant of what he's most assur'd*, His glassy essence.'—TOLLET: That is, 'Thou art not an honest man, of which thou art thyself assured, but thou art, in my opinion, a knave by thy master's fault alone.'—[KNIGHT substantially adopts this paraphrase.]—M. MASON: A proper punctuation, with the addition of a single letter, will make this passage clear; the reading *sure of't*, instead of 'sure of': 'That art not!—What? thou'rt sure *of't?*' That is, 'What? are you sure of what you tell me, that he is married to Octavia?'—MALONE: Cleopatra begins now a little to recollect herself, and to be ashamed of having struck the servant for the fault of his master. She then very naturally exclaims: 'O, that his fault should make a knave of thee, That art not what thou'rt *sore* of!' for so I would read, with the change of only one letter. 'Alas, is it not strange, that the fault of Antony should make thee appear to me a knave, thee, that art innocent, and art not the cause of that ill news, in consequence of which thou art yet *sore* with my blows!' If it be said, that it is very harsh to suppose that Cleopatra means to say to the Messenger, that *he* is not himself that *information* which he brings, and which has now made him smart, let the following passage in *Coriolanus* answer the objection: 'Lest you should chance to whip your *information*, And beat the messenger that bids beware Of what is to be dreaded.'—[IV, vi, 53.] The Egyptian queen has beaten her *information*. If the old copy be right, the meaning is—'Strange, that his fault should make thee appear a knave, who art not that information of which thou bringest such certain assurance.'—STAUNTON observes that the 'simple change [*sore*] proposed by Malone is more Shakespearian' than Mason's. COLLIER (ed. i), who follows the punctuation of M. Mason without changing 'of' into *of't*, admits that the original text is 'far from intelligible. By the words,' he continues, '"What! thou'rt sure of?" Cleopatra intends to inquire of the messenger once more, whether he is certain of the tidings he has brought.' In his *Second Edition*, however, Collier adopted Mason's *of't*, but in his *Third Edition* he returned to the punctuation and reading of his *First*.—DYCE (*Remarks*, p. 247): M. Mason's punctuation, with the change of 'of' to *of't*, afforded at least a sense; but Collier, ... has made the passage mere nonsense. I should strongly protest against any deviation from the old eds. here. 'That art not what thou'rt sure of' may mean, 'That art not the evil tidings of which thou givest me such assurance.'—[COLLIER did not relish having his reading stigmatised as 'mere nonsense'; accordingly in his

[133. That art not what th'art sure of]

Second Edition he contrived in an adroit way to say that the Rev. Mr Dyce was in 'somewhat of a dilemma,' a hideous imputation which flesh and blood could not stand; and so in both of Dyce's subsequent editions, Dyce denounced Collier's 'discreditable subterfuge,' printing these two words in small capitals, which are always thus supposed to sting like adders fanged. If it were not ludicrous, would it not be humiliating, to see, in the awful presence of Shakespeare, wee atomies taking themselves so seriously?—ED.]—R. G. WHITE (ed. i) reads 'That art *but* what thou'rt sure of,' and thus explains: That is, being merely a messenger you are to be regarded only according to the tenor of your message . . . The universal previous punctuation of the passage makes it not superfluous to say, that it is not an optative exclamation, but a declaration; and that 'that' in the previous line is not the conjunction, but the definitive adjective. Cleopatra, in reply to the messenger's plea, that he only performs his office, says, 'O that [*i. e.* Antony's marriage], which is his fault, should make a knave of thee, that art but what thy tidings are.'—[White retained this reading in his Second Edition, with substantially the same paraphrase.]—The COWDEN-CLARKES: That is, who art not thyself that fault which thou art so sure has been committed. The Messenger has before said, 'I that do bring the news made not the match,' and 'I have made no fault.'—HUDSON (reading 'That art in what thou'rt sure of'): That is, '*sharest* in, or art mixed up with, or infected by, the message which thou art sure of.' So in I, ii, 'The nature of bad news *infects the teller*.' Cleopatra's idea seems to be, that the Messenger is made a knave by the knavish message which he brings, and with which he shows himself to be in sympathy by sticking to it so constantly.—C. M. INGLEBY (*N. & Qu.* 1885, VI, xi, 362): The sense is: 'that ought not to be confounded with thy foul message, yet seemest to be tarred with the same brush.'—G. JOICEY (*N. & Qu.* 1891, VII, xii, 342): Read: 'That art not—what thou art sure of!' Is not Cleopatra about to say 'that art not married'? She cannot bring herself to utter the (to her) detestable word again and paraphrases it as above. The meaning would be, 'O that Antony's knavish fault of getting married should cause thee—thee that art not married—to be treated as a knave.'—BR. NICHOLSON (*N. & Qu.* 1892, VIII, i, 182): I take it that the author meant that Cleopatra,—looking to what she had just done,—would assume that such a knave was sure to be whipped or carted. One must not look for speech other than impulsive from an infuriated woman, still less from a Cleopatra maddened by jealous rage; nor was Shakespeare so bad an imitator of nature as to make her talk at such a time as thoughtfully as when debating what would best set off her charms when robed as the Paphian queen.—DEIGHTON (*Old Drama.* ii, 41): Perhaps 'That art *no whit* th' *author* of *'t'*: *i. e.*, that you, who are in nowise answerable for his fault, should be made a knave by it. This seems a suitable sense, and *author* for 'art sure' is no very violent alteration considering the writing of the time and the various spellings of the word.—HERFORD: (With irony) that art innocent, forsooth, of offence, yet sure to offend!—[This line has not proved very encouraging to those who have lightheartedly attempted to amend it. Its most popular emendation has but five adherents. The original text can be paraphrased hardly better, I think, than it is by Dyce (following Malone substantially), as quoted above in his *Remarks*. What the messenger was sure of was the ill tidings. These he himself assuredly was not, and these it was that Cleopatra would like to tear in pieces; but as she had maltreated him instead, all the pity she could give him was that Anthony's fault had exposed him to the treatment of a knave.—ED.]

The Marchandize which thou haſt brought from Rome
Are all too deere for me:
Lye they vpon thy hand, and be vndone by em.
Char. Good your Highneſſe patience.
Cleo. In prayſing *Anthony*, I haue diſprais'd *Cæſar*.
Char. Many times Madam.
Cleo. I am paid for't now: lead me from hence,
I faint, oh *Iras*, *Charmian*: 'tis no matter.
Go to the Fellow, good *Alexas* bid him
Report the feature of *Octauia*: her yeares,

134. *Marchandize which*] *Merchandize which* F_2, Cap. *Merchandiſes which* F_4, Rowe. *merchandises* Pope,+. *Merchandiſe which* F_3 et cet.
135, 136. *Are...hand,*] One line, Cap. et seq.
136. *em*] *'em* F_3F_4 et seq.
[Exit Mes. Rowe et seq.
138. *prayſing*] *praying* F_2.
140. Two lines, Cap. Steev. et seq.
140. *I am*] *Lam* F_4.
for't] *for it* Pope,+, Varr. Mal. Ran.
141. *faint,*] *faint;* Rowe et seq. (subs.)
Charmian:] *Charmian!*—Rowe et seq.
142. Alexas *bid*] Alexas, *bid* F_3F_4. *Alexas; bid* Cap. et seq.

136. **em**] The only other instances, that I can recall (*Concordances* give no help) of the use in the *First Folio* of this abbreviation, are in *The Tempest*, where Prospero, speaking of his government in Naples, says 'The creatures that were mine, I say, or chang'd 'em, Or els new form'd 'em;' I, ii, 99, 100; and again, in *Henry V*: IV, iii, 124, where Henry dismisses the French Herald who had come to demand a ransom from him, Henry replies, 'They shall have none, I swear, but these my joints; Which if they have as I will leave 'em them, Shall yield them little,' etc., where the full form, *them*, would be decidedly harsh; and the reason for the abbreviation is plain. Again, in *Coriolanus*, II, iii, 220, the First Citizen boasts, 'I [have] twice hundred [voices] and their friends to piece 'em.' Possibly this may indicate the low estate of the speaker. And, lastly, we find Macbeth demanding of the witches, 'Call 'em; let me see 'em.'—IV, i, 72, which may indicate his frenzied impatience. But why this form should be used in the present line and in *The Tempest*, I do not know.—ED.

140–143. **I am . . . her yeares**] WALKER (*Crit.* iii, 300): Arrange and write, perhaps,—'*I'm* paid for't now.—Lead me from hence, I faint; | O, Iras—Charmian—'Tis no matter.—Go | To *th'* fellow, good Alexas; bid him report | The feature of Octavia, her years." |

143. **Report the feature**, etc.] GREY (ii, 201): This is a manifest allusion to the questions put by Queen Elizabeth to Sir James Melvil concerning his mistress the Queen of Scots.—[The MS, containing Sir James Melvil's account, was not discovered until 1660, and was not published until 1683. It would not have been worth while to repeat this note of Grey, had it not been reprinted in the *Variorum of 1821*.—ED.]

143. **feature**] SCHMIDT (*Lex.*) furnishes many examples where 'feature' means 'the shape, make, exterior, the whole turn or cast of the body.'

Her inclination, let him not leaue out
The colour of her haire. Bring me word quickly,
Let him for euer go, let him not *Charmian*,
Though he be painted one way like a Gorgon,
The other wayes a Mars. Bid you *Alexas*
Bring me word, how tall ſhe is : pitty me *Charmian*,
But do not ſpeake to me. Lead me to my Chamber.

Exeunt.

146. *go, let him not*] F_2. *go, let him not*, F_3F_4. *go—let him not*, Rowe, +. *go:—Let him not*— Cap. et cet. (subs.) *not*] *go* Gould.

148. *The other*] *Th' other* Theob. ii, +, Steev. Var. '03, '13, Knt. *wayes a*] F_2F_3. *way's a* F_4, Rowe, Pope, Theob. i, Johns. Cap. Dyce, Wh. Glo. Cam. Sta. Rlfe, Dtn. *way he is a* Varr. *way he's* Ran. *way he's a* Theob. ii et cet.

148. Alexas] *Alexas* [to Mardian. Cap. et seq.

149. *Bring me*] *Bring* Pope, +, Words.

150. *do not ſpeake*] *speak not* Pope, +.

146. **Let him for euer go**] JOHNSON: She is now talking in broken sentences, not of the Messenger, but of Antony.—TYRWHITT (p. 11): This, I think, would be more spirited thus:—'Let him for ever go—let him—*no*,—Charmion.'—[Adopted, substantially, by Rann and Wordsworth.]

146. **let him not**] THISELTON (p. 14): That is, hinder him not. Cleopatra noticing that Charmian has started to bid Alexas not to bring back the Messenger, corrects herself and tells Charmian not to interfere. The first 'him' in this line refers to the Messenger; the second to Alexas.—[Dr Johnson's interpretation seems to me more just. Cleopatra's thoughts are not here concerned with any ignoble messenger. It is Anthony from whom she wishes to part 'for ever,' who, though he be in one aspect like a monster, in another he is a god.—ED.]

147, 148. **painted one way . . . other wayes a Mars**] STAUNTON: An allusion to the 'double' pictures in vogue formerly, of which Burton says,—'they are like these double or turning pictures; stand before wch, you see a fair maid, on the one side an ape, on the other an owl.'—[*Democritus to the Reader*, p. 73, ed. 1651.]—And Chapman, in *All Fooles*, I, i, 'But like a cousoning picture, which one way Shewes like a Crowe, another like a Swanne.'—[Burton had once before (p. 36) thus referred to these pictures: '—and he, and the rest are *hypocrites*, *ambodexters*, out sides, so many turning pictures, a lyon on the one side, a lamb on the other.'—ED.]

148. **wayes a Mars**] Is not this clearly a sophistication due to the ear?—ED.

151. **Exeunt**] MRS. JAMESON (ii. 139): The pride and arrogance of the Egyptian queen, the blandishment of the woman, the unexpected but natural transitions of temper and feeling, the contest of various passions, and at length—when the wild hurricane has spent its fury—the melting into tears, faintness, and languishment, are portrayed with the most astonishing power, and truth, and skill in feminine nature. More wonderful still is the splendour and force of colouring which is shed over this extraordinary scene. The mere idea of an angry woman beating her menial presents something ridiculous or disgusting to the mind; in a queen or a tragedy heroine it is still more indecorous; yet this scene is as far as possible from the vulgar or the comic. Cleopatra seems privileged to 'touch the brink of all we hate' with impunity.

[*Scene VI.*]

Flouriſh. Enter Pompey, at one doore with Drum and Trumpet: at another Cæſar, Lepidus, Anthony, Enobarbus, Mecenas, Agrippa, Menas with Souldiers Marching.

Pom. Your Hoſtages I haue, ſo haue you mine:
And we ſhall talke before we fight.

Cæſar. Moſt meete that firſt we come to words,
And therefore haue we
Our written purpoſes before vs ſent,
Which if thou haſt conſidered, let vs know,
If'twill tye vp thy diſcontented Sword,
And carry backe to Cicelie much tall youth,
That elſe muſt periſh heere.

Pom. To you all three,
The Senators alone of this great world,
Chiefe Factors for the Gods. I do not know,
Wherefore my Father ſhould reuengers want,
Hauing a Sonne and Friends, ſince *Iulius Cæſar*,
Who at Phillippi the good *Brutus* ghoſted,

Scene IV. Rowe. Scene VI. Pope et seq.
The Coast of Italy near Misenum. Rowe.
1–105. Om. Gar. Kemble.
1. Flouriſh.] Om. Ff.
Pompey,] *Pompy*, F_4. Pompey and Menas, Rowe et seq.
3. Menas] Om. Rowe et seq.
6, 7. *that firſt...haue we*] One line, Rowe et seq.
9. *conſidered*] *consider'd* Pope et seq.
10. *'twill*] *it will* F_4.
12. *muſt*] *much* F_2.
15. *Gods. I*] *gods,—I* Theob. Warb. et seq. (subs.)
17. *Friends,*] *friends;* Rowe et seq.

This imperial termagant, this 'wrangling queen, whom every thing becomes,' becomes her fury. We know not by what strange power it is, that in the midst of all these unruly passions and childish caprices, the poetry of the character, and the fanciful and sparkling grace of the delineation are sustained and still rule in the imagination; but we feel that it is so.

3. **Menas**] COLLIER: In the Folios, Menas is inserted as if he were one of the friends and followers of Cæsar.—[Rowe made the change. See *Text. Notes.*]

11. **much tall youth**] GIFFORD remarks: There is scarcely a writer of Jonson's age who does not frequently use 'tall' in the sense of bold or courageous.—*Every Man in his Humour*, IV, v, p. 124.—[See 'tall fellow of his hands.'—*Wint. Tale*, V, ii, 164 of the present edition.]

18. **ghosted**] BRADLEY (*N.E.D.* 2. *trans.*): To haunt as an apparition.—[The present is the earliest instance. The next is from Burton, 'Ask not with him in the Poet . . . What madness ghosts this old man, but what madness ghosts us all?'—p. 19, ed. 1621; p. 22, ed. 1651.]

There ſaw you labouring for him. What was't
That mou'd pale *Caſſius* to conſpire? And what
Made all-honor'd, honeſt, Romaine *Brutus*,
With the arm'd reſt, Courtiers of beautious freedome,
To drench the Capitoll, but that they would
Haue one man but a man, and that his it
Hath made me rigge my Nauie. At whoſe burthen,
The anger'd Ocean fomes, with which I meant
To ſcourge th'ingratitude, that deſpightfull Rome
Caſt on my Noble Father.

Cæſar. Take your time.

Ant. Thou can'ſt not feare vs *Pompey* with thy ſailes.

19. *for him*] *for me* F_3F_4, Rowe. *for* him Han.

was't] Ff, Rowe, Cap. Sing. Dyce, Glo. Cam. Sta. *was it* Pope et cet.

20. *conſpire?*] *conspire;* Dyce, Glo. *conspire*, Cam.

20, 21. *what*...Brutus] One line, Var. '78, '85, Mal. Ran.

21. *Made*] Var. '78, '85, Mal. Knt, Coll. i, Hal. *Mad the* F_2. *Made thee* Pope, Theob. Warb. Johns. *Made the* F_3F_4 et cet.

all-honor'd] *all-honoured* Coll. i, Del.

22. *Courtiers*] *courters* Theob. conj. (Nichols, *Illust.* withdrawn.) Han.

beautious] *beauteous* F_3F_4.

24. *one man but a man,*] Ff. *one man but a man;* Rowe. *but one man a man;* Pope. *One man, but a man* Theob. i. *one man, but a man?* Theob ii, Warb. Johns. Var. '73. *one man but a man?* Han. et cet.

his] *is* Ff et seq.

27. *deſpightfull*] *despiteful* Han. i, Steev. et seq.

30. *ſailes.*] *sails*, Rowe.

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19. **There saw you labouring for him**] HUDSON: That is, Julius Cæsar, after his death, saw you his son and friends labouring for his revenge at Philippi; therefore I know no reason why my father should want revengers, as he has also a son and friends surviving him.

20. **pale Cassius**] '*Cæsar* also had *Cassius* in great gealousie, and suspected him much: whereuppon he sayed on a time to his friends, what will *Cassius* doe, think ye? I like not his pale looks.'—North's *Plutarch: Julius Cæsar*, p. 787, ed. 159[illegible] (Leo's *Photolithograph*).

23. **Capitoll**] CRAIK (*Jul. Cæs.* II, i, 77): As an historical fact, the meeting of the Senate at which Cæsar was assassinated was held, not in the Capitol, but in the Curia in which the statue of Pompey stood, being, as Plutarch tells us, one of the edifices which Pompey had built, and had given, along with his famous Theatre, to the public. The mistake is found also in *Hamlet*, III, ii, and [here in *Ant. & Cleop.*].

24. **one man but a man**] THEOBALD: That is, they would have no One aim at arbitrary power, and a degree of preheminence above the rest. What did they kill Cæsar for, but to prevent his aspiring above his Fellow Countrymen?

30. **Thou can'st not feare vs**] JOHNSON: Thou canst not affright us with thy numerous navy.

Weele ſpeake with thee at Sea. At land thou know'ſt
How much we do o're-count thee.
Pom. At Land indeed
Thou doſt orecount me of my Fatherrs houſe :
But ſince the Cuckoo buildes not for himſelfe,
Remaine in't as thou maiſt.
Lepi. Be pleas'd to tell vs,
(For this is from the preſent how you take)
The offers we haue ſent you.
Cæſar. There's the point.
Ant. Which do not be entreated too,
But waigh what it is worth imbrac'd
Cæſar. And what may follow to try a larger Fortune.

31. *Weele ſpeake*] *We're weak* Gould.
34. *Fatherrs*] F_2.
38. (*For ... take*)] (*For ... now you like*) Ff (subs.), Rowe, Pope. (*For like is from the present*) *how you take* Theob. et seq. (subs.)
preſent] *purpose* Daniel.
39. *offers*] *offer* Han. Dyce ii, iii.
you.] *you*— Rowe, Pope, Han.
41, 42. *Which ... waigh*] One line, Rowe et seq.
41. *too*] *to* Ff.
42. *imbrac'd*] *embracing* Wray ap. Cam.
43. *And...Fortune*] Two lines, Rowe et seq.
follow] *follaw* F_3.

31. **Weele speake with thee**] See 'Would we had spoke together,' II, ii, 194.

34. **Thou dost ore count me**, etc.] CAPELL (i, 35) : 'O'er-count' in this speech is a perversion of that [in Anthony's speech, line 32]; for where Antony meant,—over-number, this speaker means,—over-reach.—[See Plutarch, *Appendix.*]

35, 36. **since the Cuckoo . . . Remaine**, etc.] CAPELL (i, 35) : Where is the propriety of bidding Antony stay in this house, '*since the cuckoo builds not for himself?*' the only solution of it is,—that 'tis one of those half-worded speeches, that are purposely left incomplete, and to be made out by the understanding of the party address'd to: what is wanting to perfect this speech, is contain'd in the following paraphrase;—But, since providence suffers the cuckoo to use a nest that is not of his building, (I too must submit to a like dispensation; and so) '*remain in't, as thou may'st,*' keep the house you have seiz'd upon how you can.—JOHNSON: Since like the cuckoo, that seizes the nests of other birds, you have invaded a house which you could not build, keep it while you can.—[Dr Johnson once said that if Capell had only come to him he would have 'endowed his purposes with words.'—ED.]

38. **from the present**] STEEVENS: That is, foreign to the object of our present discussion.—[For many examples where 'from' means *apart from, away from*, without a verb of motion, see ABBOTT, § 158.]

42. **it is worth imbrac'd**] It is within the bounds of possibility that the omission of a full stop after 'imbrac'd' is intentional, and indicates that Cæsar in his eagerness interrupts Anthony. That Cæsar begins his sentence with 'and' adds a faint tinge of probability to this doubtful surmise. Where we have an undoubted interruption, as in line 87, the dash is portentous.—ED.

Pom. You haue made me offer
Of Cicelie, Sardinia : and I muſt
Rid all the Sea of Pirats. Then, to ſend
Meaſures of Wheate to Rome : this greed vpon,
To part with vnhackt edges, and beare backe
Our Targes vndinted.
Omnes. That's our offer.
Pom. Know then I came before you heere,
A man prepar'd
To take this offer. But *Marke Anthony*,
Put me to ſome impatience : though I looſe
The praiſe of it by telling. You muſt know
When *Cæſar* and your Brother were at blowes,
Your Mother came to Cicelie, and did finde

44. *You haue*] *You've* Pope, +, Dyce ii, iii.
45. *Cicelie*] F_2.
Sardinia] *Sardiniar* F_2.
47. *greed*] F_2, Hal. Dyce ii, iii. *'greed* F_3F_4 et cet.
49. *Targes*] *targets* F_4, Rowe. *targe* Pope, +, Cap. Var. '73, Steev. Var. '03, '13, Coll. iii.
50. Omnes.] Cæs. Ant. Lep. Cap. et seq.
51–53. *Know*...Anthony] Lines end, *man*...*Antony* Rowe. *then*...*prepar'd* ...*Antony* Pope et seq.
54. *Put*] *Puts* Han.
55. *telling. You*] Ff, Rowe, Sing. *telling; you* Pope, Han. *telling, you* Theob. et seq.
56. *Brother*] *brothers* Steev. Varr.

47. **greed**] It is not necessary in a modernised text to print this *'greed;* it is a regular past participle of the verb, *to gree*, which is, according to BRADLEY (*N. E. D. s. v.*), an aphetized form of the verb, *agree*, in use from the time of Wyclif. See II, i, 50; *Mer. of Ven.* II, ii, 97.—ED.

49. **Our Targes vndinted**] WALKER (*Vers.* 253) : Palpably *targe'*. [Where the apostrophe marks an abbreviated plural, like *business'*, *mightiness'*]; and so write in *Cymbeline*, V, v, 5,—'Stept before targes of proof, cannot be found.' *Targe* in the singular would not be Elizabethan English. [Of this last remark of Walker, DYCE (ed. ii) says] I am not sure that I understand [it];—but compare the following passages of Chapman's *Homer* :—'As from his chariot he leapt downe, beneath his *targe* of brasse.'—*Iliad*, B. xi, p. 150, ed. Folio; 'And (with his lance) strooke through the *targe* of that braue Lycian king.'—B. xii, p. 167; 'With sword and fire they vext for them their *targes* hugely round,'—B. xii, p. 168. In a note on the line in *Cymbeline* Mr Singer (*Shakespeare*, ed. 1856) observes: 'The plural *targes* seems to have been formerly a monosyllable [*targs*], as in French, where its oldest form is *targues*.' That Chapman at least did not use it as a monosyllable is shown by the third of the passages just cited from his *Homer*.—[HUDSON adopted *targs*.]

55. **by telling. You must know**] THEOBALD'S excellent restoration of the punctuation reveals the meaning of 'You must know,' which is *I must tell you*, and cannot be *it must have been already known to you.*

Her welcome Friendly.
Ant. I haue heard it *Pompey*,
And am well ſtudied for a liberall thanks,
Which I do owe you.
Pom. Let me haue your hand :
I did not thinke Sir, to haue met you heere,
Ant. The beds i'th'Eaſt are ſoft, and thanks to you,
That cal'd me timelier then my purpoſe hither :
For I haue gained by't.
Cæſar. Since I ſaw you laſt, ther's a change vpon you.
Pom. Well, I know not,
What counts harſh Fotune caſt's vpon my face,
But in my boſome ſhall ſhe neuer come,
To make my heart her vaſſaile.
Lep. Well met heere.
Pom. I hope ſo *Lepidus*, thus we are agreed :
I craue our compoſion may be written
And ſeal'd betweene vs,
Cæſar. That's the next to do.
Pom. Weele feaſt each other, ere we part, and lett's
Draw lots who ſhall begin.
Ant. That will I *Pompey*.
Pompey. No *Anthony* take the lot : but firſt or laſt,

63. [They take hands. Coll. ii.
65. *That*] *You've* Words.
66. *I haue ... by't*] Ff, Rowe, Cap. Dyce, Wh. Glo. Cam. Sta. *I've...by it* Pope,+. *I have ... by it* Var. '73 et cet.
67. Two lines, ending *laſt ... you* Rowe et seq.
ther's] F_2. *there's* F_3F_4, Sing. *There is* Rowe et cet.
69. *counts*] *change* Gould.
harſh] *hard* F_3F_4, Rowe, +, Var. '73.
Fotune] F_2.
70. *ſhall ſhe*] *ſhe ſhall* F_3F_4, Rowe, +, Var. '73.
71. *her vaſſaile*] *a vaſſaile* F_2. *a vaſſal* F_3F_4, Rowe, Pope, Han.
74. *compoſion*] *compoſition* Ff.
may] *my* F_4.
77. *lett's*] *let us* Cap. Varr. Mal. Ran. Steev. Varr. Knt, Coll. Hal.
78. *lots*] *lots ?* Pope i.
79. *will I*] *I will* Theob. ii, Warb. Johns. Var. '73.
80–82. *No ... there*] Ff, Sta. Lines end, *lot : ... cookery ... Cæsar ... there.* Rowe,+, Cam. Ktly. *firſt...cookery... Cæsar...there.* Cap. Glo. et cet.
80. *No*] *No, noble* Cap.
Anthony] *Antony, no ;* Words.
take] *take we* Steev. conj.

60. **a liberall thanks**] We still say, *a hundred thanks*, or *a thousand thanks*.
69. **What counts harsh Fotune cast's**] WARBURTON : Metaphor from making marks or lines in casting accounts in arithmetic.
76. **That's the next to do**] See ABBOTT, § 405, for ellipses after *will* and *is*.

your fine Egyptian cookerie ſhall haue the fame, I haue heard that *Iulius Cæſar*, grew fat with feaſting there.

Anth. You haue heard much.

Pom. I haue faire meaning Sir.

Ant. And faire words to them.

Pom. Then ſo much haue I heard,
And I haue heard *Appolodorus* carried———

Eno. No more that : he did ſo.

Pom. What I pray you?

Eno. A certaine Queene to *Cæſar* in a Matris.

81. *I haue*] *I've* Pope,+, Dyce ii, iii.
84. *meaning*] *meanings* Heath, Var. '85 et seq.
85. *them*] *it* Han.
86, 87. *Then...haue heard*] One line, Cap.
86. *heard,*] *heard.* or *heard:* Pope et seq. *heard, Mark Antony.* Elze.
88. *more that*] F_2. *more of that* F_3F_4 et seq.
90. *Matris*] *Materice* Ff, Rowe. *matress* Pope.

84. meaning] HEATH: The reply makes it evident we should read, *meanings*.

87. Appolodorus carried] *Cæsar* . . . therupon secretly sent for *Cleopatra* which was in the country to come vnto him. She only taking *Apollodorus* SICILIAN of all her friends, tooke a litle bote, & went away with him in it in the night, and came and landed hard by the foote of the castle. Then hauing no other mean to come into the court without being knowen, she laid herselfe down vpon a mattresse or flockbed, which *Apollodorus* her friend tied and bound vp together like a bundle with a great leather thong, & so tooke her vp on his backe, and brought her thus hamperd in this fardle vnto *Cæsar*, in the castle gate.—North's *Plutarch: Julius Cæsar*, p. 781, ed. 1595 (Leo's *Photolithograph*).

88. Eno. No more that : he did so] ORGER (p. 98): It is hard to understand what Enobarbus can mean by trying to suppress a topic by the words, 'no more of that,' and then continuing to narrate it. It seems as if there is a faulty distribution of parts. In the next scene, line 9, the servant describes Lepidus, 'He cries out, "no more," reconciles them to his entreaty, and himself to the drink,' which justifies us in supposing that it is he who endeavours to stifle the scandal, and we should divide as follows:—'*Lepidus.* No more of that. *Eno.* He did so. [*aside to Pompey.*]'—[I think it is not impossible to imagine the action here. Pompey's allusion to 'fine Egyptian cookery' is unfortunate, especially when he speaks of it to Anthony who is just married to Octavia; but his next reference to Julius Cæsar and his feasting is worse. Anthony tries to stop him by saying 'you've heard altogether too much.' Thereupon Pompey blunders still further by asserting that he really did not mean anything bad, that he had fair meanings. 'Then,' retorts Anthony, 'see that you put them in fair words.' But Pompey's ill-timed references are not yet ended, 'bad is begun but worse remains behind,'—he refers to Cleopatra's first love-affair. Hereupon Enobarbus takes in the situation, and, instantly silencing Pompey, says aside to him, 'Hush, no more of that!' adding 'you are quite right,—Apollodorus did so.' 'What?' asks the bewildered Pompey, who then recognizes Enobarbus. And thereafter the dialogue continues without obstruction. Anthony had evidently turned away abruptly; he does not speak again during the scene.—ED.]

Pom. I know thee now, how far'ſt thou Souldier?
Eno. Well, and well am like to do, for I perceiue
Foure Feaſts are toward.
Pom. Let me ſhake thy hand,
I neuer hated thee: I haue ſeene thee fight,
When I haue enuied thy behauiour.
Enob. Sir, I neuer lou'd you much, but I ha'prais'd ye,
When you haue well deſeru'd ten times as much,
As I haue ſaid you did.
Pom. Inioy thy plainneſſe,
It nothing ill becomes thee:
Aboord my Gally, I inuite you all.
Will you leade Lords?
All. Shew's the way, ſir.
Pom. Come. *Exeunt.* *Manet Enob .& Menas*
Men. Thy Father *Pompey* would ne're haue made this
Treaty. You, and I haue knowne ſir.
Enob. At Sea, I thinke.
Men. We haue Sir.
Enob. You haue done well by water.
Men. And you by Land.
Enob. I will praiſe any man that will praiſe me, thogh

91. [To Ænob. Han.
92. *and...perceiue*] One line, Theob. et seq.
97. *I neuer...ye*] One line, Pope et seq.
ha'prais'd ye] Ff, Rowe, +, Dyce, Glo. Cam. *ha'prais'd you* Wh. i. *have prais'd ye* Sta. Hal. *have prais'd you* Cap. et cet.
100. *Inioy*] *Enjoy* Pope.
101. *thee:*] *thee.* Cap. et seq.
102. *Aboord*] *A-board* F_4.
104. All.] Cæs. Ant. Lep. Cap. *Shew's*] Ff, Rowe, Pope, Theob. Warb. Johns. *shew us* or *show us* Han. et cet.
106. Men.] Men. [Aside] Johns. et seq.
this] Om. F_3F_4, Rowe.
107. *You...ſir.*] Separate line, Pope, +, Varr. Ran. Ktly.
[To Ænob. Han.
110–125. Om. Gar.
112. *thogh*] F_2.

97. **ha'prais'd ye**] ABBOTT (§ 236); Sometimes *ye* seems put for *you* when an unaccented syllable is wanted [as here].

107. **You, and I haue knowne sir**] STEEVENS: That is, been acquainted.—ABBOTT (§ 382): The Elizabethan authors objected to scarcely any ellipsis, provided the deficiency could be easily supplied from the context. Thus here: 'You and I have known (one another), sir.'

112. **I will praise any man that will praise me**] WARBURTON: The poet's art in delivering this humorous sentiment (which gives so very true and natural a picture of the commerce of the world) can never be sufficiently admired. The confession could come from none but a frank and rough character, like the speaker's:

it cannot be denied what I haue done by Land.

Men. Nor what I haue done by water.

Enob. Yes ſome-thing you can deny for your owne ſafety : you haue bin a great Theefe by Sea.

Men. And you by Land.

Enob. There I deny my Land ſeruice : but giue mee your hand *Menas*, if our eyes had authority, heere they might take two Theeues kiſſing.

Men. All mens faces are true, whatſomere their hands are.

Enob. But there is neuer a fayre Woman, ha's a true Face.

Men. No ſlander, they ſteale hearts.

Enob. We came hither to fight with you.

Men. For my part, I am ſorry it is turn'd to a Drinking. *Pompey* doth this day laugh away his Fortune.

Enob. If he do, ſure he cannot weep't backe againe.

Men. Y'haue ſaid Sir, we look'd not for *Marke Anthony* heere, pray you, is he married to *Cleopatra*?

Enob. *Cæſars* Siſter is call'd *Octauia*.

Men. True Sir, ſhe was the wife of *Caius Marcellus*.

Enob. But ſhe is now the wife of *Marcus Anthonius*.

Men. Pray'ye ſir.

115. *ſome-thing*] *ſomething* F_4.
116. *bin*] *been* F_4.
great] *good* Ff, Rowe.
119. *our*] *your* F_4, Rowe.
120. *take*] *have* F_3F_4, Rowe.
121. *whatſomere*] *whatſoere* F_2. *whatſome'er* Glo. Rlfe, Dtn, Wh. ii. *whatſo-e're* F_3F_4, Cam. et cet. (subs.)
123. *neuer*] *ne're* F_3F_4, Rowe, +.
ha's] Ff. *has* Rowe.
125. *ſlander,*] *slander,*— Theob. Warb. *slander;* Cap. et seq.
129. *weep't*] Ff, Rowe, +, Sing. Dyce, Wh. Glo. Cam. Sta. Ktly. *weep it* Cap. et cet.
130. *Y'haue*] *Y'have* Ff. *You've* Rowe, +, Sing. Dyce, Glo. Cam. Sta. Ktly. *Y'ave* Wh. *You have* Cap. et cet.
Sir,] Ff. *sir;* Rowe, +. *sir.* Cap. et seq.
131. *heere,*] *here;* Rowe et seq.
133. *Sir,*] *sir;* Cap. et seq. (subs.)
134. *ſhe is now*] *now ſhe is* F_3F_4, Rowe, +, Cap. Varr. Ran.
135. *Pray'ye ſir.*] *Pray y'e Sir.* F_2. *Pray ye, Sir.* F_3F_4, Rowe. *Pray you, sir,*— Cap. *Pray you, sir?* Varr. Mal. Ran. Steev. Varr. Coll. Wh. *Pray ye, Sir?* Pope, +, Sing. Dyce, Glo. Cam. Sta. Hal. Ktly.

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and the moral lesson insinuated under it, that *flattery* can make its way through the most stubborn manners, deserves our serious reflection.

121. **All mens faces are true**] Compare, 'There's no art To find the mind's construction in the face.'—*Macbeth*, I, iv, 11.

125. **No slander**] COLLIER: That is, what you say is no slander; they steal hearts.

Enob. 'Tis true.

Men. Then is *Cæſar* and he, for euer knit together.

Enob. If I were bound to Diuine of this vnity, I wold not Propheſie ſo.

Men. I thinke the policy of that purpoſe, made more in the Marriage, then the loue of the parties.

Enob. I thinke ſo too. But you ſhall finde the band that ſeemes to tye their friendſhip together, will bee the very ſtrangler of their Amity: *Octauia* is of a holy, cold, and ſtill conuerſation.

Men. Who would not haue his wife ſo?

Eno. Not he that himſelfe is not ſo: which is *Marke Anthony*: he will to his Egyptian diſh againe: then ſhall the ſighes of *Octauia* blow the fire vp in *Cæſar*, and (as I ſaid before) that which is the ſtrength of their Amity, ſhall proue the immediate Author of their variance. *Anthony* will vſe his affection where it is. Hee married but his occaſion heere.

Men. And thus it may be. Come Sir, will you aboord? I haue a health for you.

Enob. I ſhall take it ſir: we haue vs'd our Throats in Egypt.

Men. Come, let's away. *Exeunt.*

137. *together.*] *together?* Coll. ii.
140. *policy*] *policy* F_2.
144. *ſtrangler*]*ſtranger* Ff. *estranger* Rowe.
150. *Amity*] *unity* Elze.
154. *aboord*] *a-boord* F_3. *a-board* F_4. *aboard* Rowe.
155. *I...health*] *We have healths* Gar.
156. *it*] *'em* Gar.

137. **Then is Cæsar and he, for euer knit together.**] COLLIER (ed. ii): We point this line with a note of interrogation, because Menas must intend to ask the question, whether it be so; if not, he contradicts himself in his next speech, where he asserts that the union was one of more convenience than love. He asks Enobarbus whether Cæsar and Anthony are for ever united by the marriage, and Enobarbus replies in the negative, which Menas immediately confirms by his opinion, 'I think, the policy of that purpose,' etc.—[In his *Third Edition*, Collier abandoned this note of interrogation.]

145. **conuersation**] MURRAY (*N. E. D.* 6): Manner of conducting oneself in the world or in society; behaviour, mode of life. 1552 *Bk. Com. Prayer, Ordin.* Pref., 'A man of vertuous conuersation, and wythoute cryme.' 1611 *Bible, Ps.* l, 23: To him that ordereth his conuersation aright.

153. **occasion**] SCHMIDT (*Lex. s. v.* 4) Need, want, necessity.

[*Scene VII.*]

Muſicke playes.
Enter two or three Seruants with a Banket.

1 Heere they'l be man : ſome o'th'their Plants are ill 3

Scene V. Rowe. Scene VII. Pope et seq. Om. Kemble.
Pompey's Galley. Rowe. Under a Pavilion on Deck, a Banquet set out. Cap.
2. Banket.] Banquet. F_3F_4.
3 etc. 1] 1 ser. Rowe.
3. *they'l be man*] *they come* Gar. *be man* :] F_2. *be, man* F_3F_4. *be anon* Lloyd (*N. & Q.* VII, xi, 82.)
o'th'their] *o'their* Ff.
3, 4. *ill rooted*] *ill-rooted* Var. '73—*unrooted* Gould.

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2. **Enter, etc.**] FREYTAG (p. 235) : One of the most beautiful *ensemble* scenes of Shakespeare is the [present] banquet scene. It contains no chief part of the action, and is essentially a situation scene, a thing not occurring frequently in the tragic part of the action in Shakespeare. But it receives a certain significance, because it is at the close of the Second Act, and also stands in a place demanding eminence, especially in this piece, in which the preceding political explanations make a variegated and animated picture very desirable. The abundance of little characterising traits which are united in this scene, their close condensation, above all, the technical arrangement, are admirable. The Scene is introduced by a short conversation among servants, as is frequently the case in Shakespeare, in order to provide for the setting of the tables and the arrangement of the furniture on the stage. The Scene itself is in three parts. The first part presents the haughty utterances of the reconciled Triumvirs and the pedantry of the drunken simpleton, Lepidus, to whom the servants have already referred ; the second, in terrible contrast, is the secret interview of Pompey and Menas ; the third, introduced by the bearing out of the drunken Lepidus, is the climax of the wild Bacchanalia and rampant drunkenness. The connecting of the three parts, as Menas draws Pompey aside, as Pompey again in the company of Lepidus, resuming, continues the carouse, is quite worthy of notice. Not a word in the whole Scene is without its use and significance ; the poet perceives every moment the condition of the individual figures, and of the accessory persons ; each takes hold of the action effectively ; for the manager, as well as for the rôles, the whole is adapted in a masterly way. From the first news of Antony across the Nile,—through which the image of Cleopatra is introduced even into this scene,—and the simple remark of Lepidus, 'You have strange serpents there,' through which an impression is made on the mind of the hearer that prepares for Cleopatra's death by a serpent's sting, to the last words of Antony, 'Good ; give me your hand, sir,' in which the intoxicated man involuntarily recognizes the superiority of Augustus Cæsar, and even to the following drunken speeches of Pompey and Enobarbus, everything is like fine chiseled work on a firmly articulated metal frame. A comparison of this scene with the close of the banquet act in *The Piccolomini* is instructive.—CORSON (p. 285) : Of Pompey's entertainment, made by Shakespeare so dramatically important a scene in the Play, Plutarch simply says, 'and there' (meaning on his galley) 'he welcomed them and made them great cheer.' But Shakespeare, knowing that wine reveals as well as disguises, that *in vino est veritas*, made this banquet the means of characterising and contrasting the Triumvirs, and the poor relic of republi-

rooted already, the leaſt winde i'th'world wil blow them downe.

2 *Lepidus* is high Conlord.

1 They haue made him drinke Almes drinke.

6 etc. 2] 2 ser. Rowe.
6–21. Om. Gar.
6. *high Conlord*] *high colourd* F_2. *high-colour'd* F_3F_4.
7. *Almes drinke*] F_2F_3. *Alms drink* F_4, Rowe, Pope. *almsdrink* Sing. *alms--drink* Theob. et cet.

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can Rome, Sextus Pompeius. This scene exhibits that Shakespearian irony which plays so freely with all things, regardless of all conventional ideas of high and low, great and small.

2. **a Banket**] MALONE: A banquet frequently signified what we now call a dessert; and from the following dialogue the word must here be understood in that sense.

3. **some o'th'their Plants**] JOHNSON: 'Plants,' besides its common meaning, is here used for the *foot*, from the Latin.—STEEVENS: So, in Lupton's *A thousand Notable things*, etc.: 'Grind Mustard with Vineger, and rub it well and hard on the plants or soles of the feete: [and it will helpe and quicken forgetfull persons.' —1627, *The Third Booke*, No. 30.]

6. **high Conlord**] This gross misprint which was corrected in the Second Folio, GOULD (p. 45) accepts as the genuine word, and asserts that 'high-coloured' is 'one of the most absurd alterations' he 'ever met with.' He then goes on to explain that Lepidus 'was one of the triumviri or conlords, and this is the subject of conversation.' Many years ago I regretfully announced that my patience was exhausted by the ignorance and presumption of ZACHARY JACKSON, ANDREW BECKET, LORD CHEDWORTH, and E. H. SEYMOUR, and that thereafter, save in exceptional cases, no space on these pages should be sacrificed to their notes. After the foregoing note on 'conlord' would a single voice be raised in censure if George Gould be added to the list?—ED.

7. **Almes drinke**] WARBURTON: A phrase, amongst good fellows, to signify that liquor of another's share which his companion drinks to ease him. But it satirically alludes to Cæsar and Antony's admitting him into the Triumvirate, in order to take off from themselves the load of envy.—COLLIER (ed. ii): Meaning wine that did not properly belong to his share, but which each had contributed, in order to intoxicate Lepidus.—SCHMIDT (*Lex.*): It evidently means here the *leavings*.—MURRAY (*N. E. D.* 4. b.): The remains of liquor reserved for alms-people.—[Apparently, this is the only known instance of the use of this phrase in the language. It is the solitary example furnished by Murray. Everyone is entitled, therefore, to give it any meaning that in his opinion harmonises with the eternal fitness of things. To me, Collier's definition seems the closest. Just as an *alms-penny* means, as Murray says, 'a penny given in charity or as a gratuity,' so an 'alms-drink' may be a drink that is given as a charity or as a gratuity. Inasmuch as there is here no question of charity, we may take it as a gratuity, and a gratuity bestowed by more than one. Lepidus then drank not only his own share, but 'they' plied him with wine, which, like the contents of a poor-box, was the result of many gratuitous contributions.—ED.]

2 As they pinch one another by the diſpoſition, hee 8

8. *diſpoſition*] *doing reason* Kinnear.

8. **As they pinch one another by the disposition]** WARBURTON: A phrase equivalent to that now in use, of 'touching one in a sore place.'—CAPELL (i, 35): This signifies, attack for their foibles, the foibles each is *dispos'd* to.—COLLIER (ed. ii): This seems to refer to the sign they give each other regarding 'the disposition' of Lepidus to drink.—STAUNTON: 'By the disposition' is a very questionable expression. We ought perhaps to read, 'by the *disputation*,' that is, *in the controversy*.—The COWDEN-CLARKES: That is, 'as they try each other's temper by banter,' 'as they gall or plague each other's sensitiveness by their mutual taunts.' SCHMIDT (*Lex.*) here defines 'pinch' as 'to make ridiculous, to serve a trick.' 'By the disposition' means, he also says, 'by their foible,' adding, 'a servant's speech.' [I find it, however, a little difficult to combine the two definitions into a coherent and applicable paraphrase of the whole sentence. Is it: they serve one another a trick by their foibles?—ED.]—J. CROSBY (*Shakespeariana*, Feb. 1884, p. 122): The servant has said [in effect], they have made him drink not only his own wine, but a share of theirs also. And now as they *dispose of* and *set before* him, their full goblets to quaff, they pinch one another, or wink significantly, at the imposition they are practising on the good-natured reveler. And this harmonises with the context, 'he cries, "No more;" reconciles them to his entreaty, and himself to the drink.' 'Not another drop, gentlemen, I beseech you; I am not so well as I should be, but I'll ne'er out;' to all of which they assent; and he forthwith proceeds to drain the cups, that raise 'the greater war between him and his discretion.' I formerly thought we should read 'as they pinch one another *at the imposition*. But the explanation I have given seems sufficient.—THISELTON (p. 15): In order to ply Lepidus sufficiently with liquor and at the same time keep sober themselves, his companions give him 'Almes drinke,' thereby stinting themselves ('pinch one another by the disposition'). By this means, he has their shares as well as his own, and, being satisfied with such good measure, and, perhaps, feeling some awkwardness at drinking alone in company, he cries out 'No more,' *i. e.* 'enough.' They, having so far gained their object, comply, while he proceeds to drink the wine that has been so served to him. . . . The passage has been confused by . . . the assumption that 'reconciles' necessarily imports the inferiority of the wine served to Lepidus, when it probably indicates a slight touch of conscience on his part at continuing to drink alone. 'One another' is certainly used somewhat loosely for *themselves*, but it must be borne in mind that it is a servant who speaks.—DEIGHTON: This seems to mean, as they ply each other hard with the mischievous desire of seeing one another under the table, Lepidus, affecting to have had as much as he can carry, cries out 'enough;' yet all the same, while getting them to accept his excuses, finds it possible to quiet his scruples against further indulgence; though perhaps ''twere to consider too curiously to consider' the servant's speech as having any very exact sense.—[If 'one another' can be regarded as the same as *themselves*, Thiselton's interpretation seems to be the most plausible. The excuse, first suggested by Schmidt, for any looseness of expression—that it is the servants who are speaking—is hardly applicable when we find them presently referring, as Rolfe and Deighton assume, to the 'Ptolomaic system of astronomy,' and using a term of astrology. But still, letting that excuse pass for what it is worth, the idea that by disposing of an extra allowance to Lepidus they

cries out, no more; reconciles them to his entreatie, and himſelfe to'th'drinke.

1 But it raiſes the greatet warre betweene him & his diſcretion.

2 Why this it is to haue a name in great mens Fellowſhip: I had as liue haue a Reede that will doe me no ſeruice, as a Partizan I could not heaue.

1 To be call'd into a huge Sphere, and not to be ſeene to moue in't, are the holes where eyes ſhould bee, which pittifully diſaſter the cheekes.

9. *no more*] As quotation, Theob. et seq.
10. *to'th'*] *to th'* F_3F_4.
11. *greatet*] F_1.
14. *liue*] *live* F_2. *lieve* F_3F_4. *lief* Cap. et seq.
18. *pittifully*] *pittifly* F_2.

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stinted one another, is at least a more dignified explanation than that of supposing that they pinched each other, or tipped one another the wink, over the success of their 'little game.' Schmidt's paraphrase, 'foibles,' which he probably derived from Capell without exactly comprehending it, is to me, whether in Schmidt or Capell, unintelligible.—ED.]

15. **Partizan**] MURRAY (*N. E. D. s. v. sb.*[2]): Adopted from the 16th century French, *partisane;* an adaptation of Italian, *partesana*. The origin of the Italian word is disputed. . . . A military weapon used (under this name) by footmen in the 16th and 17th centuries, consisting of a long-handled spear, the blade having one or more lateral cutting projections, variously shaped, so as sometimes to pass into the gisarme and the halberd.

16–18. **To be call'd into a huge Sphere, . . . pittifully disaster the cheekes**] JOHNSON: This speech seems to be mutilated; to supply the deficiencies is impossible, but perhaps the sense was originally approaching to this: 'To be called into a huge sphere, and not to be seen to move in it,' is a very ignominious state; 'great offices' 'are the holes where eyes should be, which (if eyes be wanting), pitifully disaster the cheeks.'—M. MASON: The thought, though miserably expressed, appears to be this: That a man called into a high sphere, without being seen to move in it, is a sight as unseemly as the holes where the eyes should be, without the eyes to fill them.—MALONE: I do not believe a single word has been omitted. The being called into a huge sphere, and not being seen to move in it, these two circumstances, says the speaker, resemble sockets in a face where eyes should be [but are not], which *empty* sockets, or holes without eyes, pitifully disfigure the countenance. 'The sphere in which the eye moves' is an expression which Shakespeare has often used. Thus, in his 119th *Sonnet:* 'How have mine eyes out of their *spheres* been fitted,' etc. Again, in *Hamlet:* 'Make thy two eyes, like stars, start from their *spheres*.'—ROLFE here finds in 'sphere' an 'allusion to the old Ptolomaic astronomy, according to which the heavenly bodies were set in hollow crystal spheres, by the revolution of which they were carried round.' And 'disaster,' he observes, 'was an astrological term and is probably suggested here by the figure that precedes.' [Both of these suggestions are, to me, somewhat doubtful. 'Sphere' and 'disaster' had been

A Sennet ſounded.
Enter Cæſar, Anthony, Pompey, Lepidus, Agrippa, Mecenas, 20
Enobarbus, Menes, with other Captaines.

Ant. Thus do they Sir : they take the flow o'th'Nyle 22

19. A Sennet ſounded.] A Sonnet ſounded. F_3F_4. Trumpets. Rowe.
21. Menes,] F_1.
22. Ant.] Ant. [to Cæs.] Cap. Mal. et seq.

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so long used, I think, in their figurative sense, as in the two quotations given by Malone, that all thought of their origin had been lost. Of course this does not apply to 'music of the spheres' or 'discord in the spheres' and the like. Moreover, it seems to me hardly Shakespearian to put such learned allusions into the mouths of servants. Deighton agrees, however, with Rolfe and quotes him with approval.—ED.]

19. **A Sennet**] NARES: A word chiefly occurring in the stage-directions of the old plays, and seeming to indicate a particular set of notes on the trumpet or cornet, different from a flourish. 'Trumpets sound a florish, and then a sennate.'—Decker's *Satiromastix* [p. 222, ed. Pearson]. In Beaumont and Fletcher's *Knight of Malta*, V, ii, it is written *synnet*, and Mr Sympson has explained it, *i. e.* 'flourish of trumpets.' But we see from Decker's play that they were different. It appears to have been a technical term of the musicians who played those instruments.

20. **Enter Cæsar**, etc.] KNIGHT (*Supp. Notice*, p. 357): This scene is one of those creations which render Shakspere so entirely above, and so utterly unlike, other poets. Every line is a trait of character. Here we see the solemn, 'unmeritable' Lepidus; the cautious Cæsar; the dashing, clever, genial Antony. His eye dances; his whole visage 'doth cream and mantle;' the corners of his mouth are drawn down, as he hoaxes Lepidus about the crocodile with the most admirable fooling. The revelry grows louder and louder, till 'the Egyptian bacchanals' close the scene. Who can doubt that Antony bears 'the holding' the loudest of all? *These* are not the lords of the world of French tragedy. Grimm, who, upon the whole, has a leaning to Shakspere, says:—'Il est assez ridicule sans doute de faire parler les valets comme les héros; mais il est beaucoup *plus ridicule encore* de faire parler aux héros le langage du peuple.' To make them drunk is worse even than the worst of the ridiculous. It is impossible to define such a sin. We think, with Dogberry, it is 'flat burglary as ever was committed.'

22. **they take the flow o'th'Nyle**] REED: Pliny, speaking of the Nile, says: 'How high it riseth, is known by markes and measures taken of certaine pits. The ordinary height of it is sixteen cubits. Vnder that gage the waters ouerflow not all. Aboue that stint there are a let and hinderance, by reason that the later it is ere they be fallen, and downe again. By these, the seed time is much of it spent, for that the earth is too wet. By the other there is none at all, by reason that the ground is dry and thirsty. The prouince taketh good keep and reckoning of both, the one as well as the other; For when it is no higher than 12 cubits, it findeth extream famine: yea, and at 13 it feeleth hunger still, 14 cubits comforts their hearts, 15 bids them take no care, but 16 affoordeth them plenty and delicious dainties. . . . And so soon as any part of the land is freed from the water, straight waies it is sowed.'—Holland's *Trans.* Bk. V., chap. ix, p. 98, ed. 1601.—MALONE: Shakspeare seems rather to

By certaine ſcales i'th'Pyramid: they know
By'th'height, the lowneſſe, or the meane: If dearth
Or Foizon follow. The higher Nilus ſwels,
The more it promiſes: as it ebbes, the Seedſman
Vpon the ſlime and Ooze ſcatters his graine,
And ſhortly comes to Harueſt.
Lep. Y'haue ſtrange Serpents there?
Anth. I *Lepidus.*

23. *ſcales*] *ſcale* Ff, Rowe, +.
24. *By'th'*] F$_2$.
meane: If] *mean, if* Rowe et seq.
26. *promiſes: as it ebbes,*] *promiſes as it ebbs,* Ff.
29. *Y'haue*] Ff. *you've* Rowe, +, Cap. Dyce, Sta. Glo. Cam. *you have* Var. '73 et cet.
there?] Ff. *there.* Rowe et cet.

have derived his knowledge of this fact from Leo's *History of Africa*, translated by John Pory, folio, 1600: 'Upon another side of the island standeth an house alone by itselfe, in the midst whereof there is a foure-square cesterne or channel of eighteen cubits deep, whereinto the water of Nilus is conveyed by a certain sluice under ground. And in the midst of the cisterne there is erected a certaine *piller*, which *is marked and divided into so many cubits as the cisterne containeth in depth.* And upon the seventeenth of June, when Nilus beginning to overflow, the water thereof conveied by the said sluce into the channel, increaseth daily. If the water reacheth only to the fifteenth cubit of the said *piller*, they hope for a fruitful yeere following; but if [it?] stayeth between the twelfth cubit and the fifteenth, then the increase of the yeere will prove but mean: if it resteth between the tenth and twelfth cubits, then it is a sign that corne will be solde ten ducates the bushel.'

23. **Pyramid**] W. W. LLOYD (*N. & Qu.* 1897, VII, xi, 283) quotes 'Though palaces and pyramids do slope Their heads to their foundations.'—*Macb.* IV, i, 56; the present passage, and 'rather make My Countries high pyramides my Gibbet.'—V, ii, 71, and then from them infers that by 'pyramid,' Shakespeare 'understands not a proper pyramid, but an obelisk.' It is certainly not impossible; both terms were used vaguely, in accordance with the conception in the popular mind of the objects themselves. Thus, for instance, Cotgrave defines an 'obelisque': 'a great, high, and square stone, broad at the bottome, and lessening towards the top like a Pyramides.' —ED.

24. **or the meane**] STEEVENS: That is, the middle.

25. **Foizon**] BRADLEY (*N. E. D.*): Adopted from Old French *foison, fuson* = Provençal *foison*, regular phonetic descendant from popular Latin *fūsiōn-em* for Latin *fūsiōn-em*, a pouring, noun of action formed on *fundĕre* to pour. 1. Plenty, abundance, a plentiful supply.

28. **And shortly**] The *Cambridge Edition* records an Anonymous conjecture: 'And 't shortly,' which is highly probable.

28. **Haruest**] CORSON (p. 287): There's an air of solidity in this speech, which indicates a consciousness on the part of the speaker, that he has imbibed quite freely, and therefore assumes a solid tone of speech.—[Or it may be merely the assurance of one who speaks of that whereof he knows. Anthony befittingly assumes to be an authority on things Egyptian.—ED.]

Lep. Your Serpent of Egypt, is bred now of your mud by the operation of your Sun : ſo is your Crocodile.

Ant. They are ſo.

Pom. Sit, and ſome Wine : A health to *Lepidus*.

Lep. I am not ſo well as I ſhould be : But Ile ne're out.

Enob. Not till you haue ſlept : I feare me you'l bee in till then.

Lep. Nay certainly, I haue heard the *Ptolomies* Pyramiſis are very goodly things : without contradiction I

32. *your Sun*] *the Sun* Ff, Rowe i, Cap.

34. *Sit, and*] F_2, Johns. Var. '73. *Sir, and* F_3F_4. *Sirrah* Rowe,+. *Sit,— and* Cap. et cet.

Wine :] *wine !* Rowe.

35, 36. Prose, Han. Cap. Var. '78 et seq.

35. *well*] Om. Theob. ii, Warb.

35. *be :*] *be*, Cap. et seq.

37, 38. [Aside. Cap.

39. Ptolomies] *Ptolomy's* Rowe,+. *Ptolomies'* Cap. et seq.

39, 40. *Pyramiſis*] Ff, Rowe,+. *Pyramides* Rann conj. *pyramises* Cap. et seq.

40. *I*] Om. F_2.

31, 32. **Your Serpent . . . your mud . . . your Sun . . . your Crocodile**] If any student desires other instances of this idiom, common at this day, he may find them in ABBOTT, § 221.

35. **I am not so well, etc.**] Lepidus takes the 'health' literally and replies that he is not very well, but he will not on that account leave the circle, which is what he means, I suppose, by 'I'll ne'er out;' Enobarbus, in an *Aside*, perverts it, however, into meaning that he will not be out of his debauch until he can sleep it off.—ED.

39, 40. **Pyramisis**] MALONE: *Pyramis* for *pyramid* was in common use in our author's time. So, in Bishop Corbet's *Poems*, 1647: 'Nor need the chancellor boast, whose *pyramis* Above the host and altar reared is.' From this word Shakspeare formed the English plural, *pyramises*, to mark the indistinct pronunciation of a man nearly intoxicated, whose tongue is now beginning to 'split what it speaks.'—[This suggestion of Malone, that the pronunciation 'pyramises' indicates the fumes of wine, has been silently adopted by several commentators since his day. There is not the smallest objection to allowing Lepidus to reach the utmost limits of intoxication, but I do not see that in the present speech he has advanced as far as Malone would have him. First, he does not say 'pyramises;' this plural form Capell unwarrantably puts in his mouth. He says 'pyramisis,' which, if he shared Bishop Corbet's apparent belief that *pyramis* is an English singular, is no bad attempt to form a regular English plural; certainly not so bad as to say that his tongue splits what it speaks. Secondly, Shakespeare does not depend on bad spelling to add comicality to language. All spelling in his day was too lawless. This does not apply, of course, to dialectic words like 'chill' for *I will*, and the like. If Lepidus's tongue were too 'thick,' in modern, not Shakespearian, speech, to pronounce *pyramides*, how comes it that immediately afterward he pronounces without difficulty a word quite as hard: 'contradiction'? Lastly, in the very speech in which Cæsar says his 'own tongue splits,'

haue heard that. 41

Menas. *Pompey*, a word.

Pomp. Say in mine eare, what is't.

Men. Forſake thy ſeate I do beſeech thee Captaine,
And heare me ſpeake a word. 45

Pom. Forbeare me till anon. *Whiſpers in's Eare.*
This Wine for *Lepidus*.

Lep. What manner o'thing is your Crocodile?

Ant. It is ſhap'd for like it ſelfe, and it is as broad as it hath bredth; It is iuſt ſo high as it is, and mooues with it 50 owne organs. It liues by that which nouriſheth it, and the Elements once out of it, it Tranſmigrates.

Lep. What colour is it of?

Ant. Of it owne colour too.

Lep 'Tis a ſtrange Serpent. 55

42. [Aside. Rowe.
42–46. Pompey...*anon.*] Aside, Cap.
43. *it't.*] *it't?* F_3F_4 et seq.
44. [Aside. Johns.
ſeate] *ſeate* F_4.
45. *a word*] Om. Steev. conj.
46. *Forbeare*] *For* F_3F_4, Rowe.
46, 47. One line, Cap. Varr. Mal. Ran.
46. Whiſpers] Whiſper F_3F_4, Rowe.
48. *Whar*] F_1.
50, 51. *it owne*] F_2, Sta. Glo. Cam. Ktly. *it's owne* F_3F_4. *its owne* Rowe et cet.
54. *it*] F_2, Sta. Glo. Cam. Ktly. *it's* F_3F_4, Rowe, Pope, Theob. Warb. *its* Han. et cet.

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there is no word misspelt, unless it be *spleets* itself, which is probably merely phonetic, and not a misspelling. See the regular plural, 'pyramides,' in V, ii, 71.—ED.]

48. **Whar**] This word is clearly thus spelled in my copy of the *First Folio*, and also a little less clearly in Staunton's photo-zincographic reproduction. But it is *What* in the Reprint of 1807 and in Booth's most accurate Reprint, as it is also, presumably, in the copy which the CAMBRIDGE EDITORS collated; they make no note of any variation. This is trivial enough, and noteworthy merely as additional proof that copies of the *First Folio* vary.—ED.

50, 51, 54. **it owne**] According to *The Bible Word-Book* (Eastwood and Wright) *yt* or *it* is used in the Folio fourteen times for *its*; MURRAY (*N. E. D. s. v.* Its) says fifteen times; *its* occurs ten times, whereof five (spelled *it's*) are in *The Winter's Tale*. The instances specified, in *The Bible Word-Book*, are given in a note on *Wint. Tale*, I, ii, 183, of this ed. *Its* does not occur in the Authorised Version of the Bible, 1611. *It* in place of *its* occurs in *Levit.* xxv, 5, where is the same phrase as in the present passage: 'That which groweth of it owne accord;' this was changed to 'its own' in an edition of the Bible printed, according to Murray (*loc. cit.*), in 1660. Milton, who died in 1674, does not use *its*. ABBOTT (§ 228) says that *it* is 'occasionally' found for *its*, 'when a child is mentioned, or when anyone is contemptuously spoken of as a child.' If this be one of the 'occasional' instances, it is not without meaning that Anthony now uses it to Lepidus.

52. **the Elements**] See note on III, ii, 47.

Ant. 'Tis ſo, and the teares of it are wet.
Cæſ. Will this deſcription ſatisfie him?
Ant. With the Health that *Pompey* giues him, elſe he is a very Epicure.
Pomp. Go hang ſir, hang: tell me of that? Away: Do as I bid you. Where's this Cup I call'd for?
Men. If for the ſake of Merit thou wilt heare mee, Riſe from thy ſtoole.
Pom. I thinke th'art mad: the matter?
Men. I haue euer held my cap off to thy Fortunes.
Pom. Thou haſt ſeru'd me with much faith: what's elſe to ſay? Be iolly Lords.
Anth. Theſe Quicke-ſands *Lepidus*, Keepe off, them for you ſinke.
Men. Wilt thou be Lord of all the world?
Pom. What ſaiſt thou?
Men. Wilt thou be Lord of the whole world? That's twice.
Pom. How ſhould that be?

57–59. *Will...Epicure*] Aside, Cap.
58. *Health*] *healths* Han.
60. Pomp.] Pomp. [To Menas aside] Johns.
61. *this*] *the* Ff, Rowe, +, Varr. Ran.
62–67. *If for ... ſay*] Aside, Cap. Gar.
63. *thy*] *the* F_4, Rowe, Pope.
64. *th'art*] Ff. *thou'rt* Rowe et seq. [Rises and walks aside. Johns.
mad:] *mad.* Johns. et seq. (subs.)
65. *I haue*] *I've* Dyce ii, iii.
66. [To Menas.] Johns.
66, 67. *Thou...ſay?*] As one line, Han. Cap. et seq.
69. *off, them*] *off them*, Ff.
for] *'fore* Theob. Warb. Johns. Var. '73, Coll. iii. *or* Walker (*Crit.* ii, 321), Dyce ii, iii.
72–98. *Wilt thou...it more*] Aside, Cap.
72, 73. *Wilt...twice*] As one line, Rowe et seq. (subs.)
74. *How*] *Prithee, how* Words.
ſhould] *shall* Rowe, +, Varr. Mal. Ran.

57. **Will this**, etc.] The *Text. Notes* show the *Asides* in these and the following lines.

60. **tell me of that?**] This is purposely vague, and refers to what Menas had whispered 'in's eare.'

65. **held my cap off to thy Fortunes**] Compare, 'my demerites May speake (vnbonnetted) to as proud a Fortune,' etc.—*Othello*, I, ii, 25, of this edition.

68. **Quicke-sands**] Voss: Antony refers to the cup of wine, which Pompey had ordered for Lepidus, and was now handed to him.

69. **for you sinke**] If a choice must be made between THEOBALD'S *'fore* and WALKER'S *or*, the latter seems preferable. But I doubt the necessity of any choice. STAUNTON prefers *'fore*, and also at III, xiii, 78, where he refers to the present passage as parallel.—ED.

Men. But entertaine it, and though thou thinke me poore, I am the man will giue thee all the world.

Pom. Haſt thou drunke well.

Men. No *Pompey*, I haue kept me from the cup,
Thou art if thou dar'ſt be, the earthly Ioue:
What ere the Ocean pales, or skie inclippes,
Is thine, if thou wilt ha't.

Pom. Shew me which way?

Men. Theſe three World-ſharers, theſe Competitors
Are in thy veſſell. Let me cut the Cable,
And when we are put off, fall to their throates:
All there is thine.

Pom. Ah, this thou ſhouldſt haue done,

75, 76. *But...world*'] Lines end, *and ...man...world.* Han. Steev. Varr. Ktly. *it...man...world* Pope, Warb. et seq.

75. *entertaine it*] *enter into it* Anon. ap. Cam.

and though] *and Although* Han. Steev. Varr. Ktly.

thou] *you* Pope ii, Theob. Warb. Johns. Varr. Ran.

77. *well.*] F_2, Cap. Ran. *well?* F_3F_4, Rowe et cet.

78. *cup,*] Ff, Rowe i. *cup.* Rowe ii et seq.

79. *Thou art*] *That* F_3F_4.

dar'ſt] *darſt* F_4.

81. *ha't*] Ff, Rowe,+, Cap. Dyce, Sta. Glo. Cam. *have it* Varr. Mal. Ran. *have't* Steev. et cet.

82. *way?*] *way.* F_3F_4 et seq.

86. *there is*] *then is* Southern MS ap. Coll. Pope,+, Cap. Varr. Ran. Coll. ii, iii (MS), Dyce ii, iii, Ktly. *theirs is* Steev. conj. *there is, is* Ed. conj.

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77. **Haſt thou drunke well**] CAPELL (i, 36, reading 'Thou haſt'): A sarcastical affirmation of Pompey's; and no interrogation, as the moderns have made it, by putting a mark after '*well*' which they did not find in the two elder Folio's; whose only mistake, in this instance, was—a transposition of '*haſt*' and '*thou*.'—[It would not be difficult to express sarcasm by a question as well as by an affirmation, and the text of the Folio be still preserved.—ED.]

80. **the Ocean pales**] Should any poet nowadays venture on using this verb in connection with the ocean he would be, it is to be feared, severely criticised. But as in the beginning of this scene we had to pardon some expressions because uttered by servants, so here point device phrases are hardly to be expected from a pirate.—ED.

83. **Competitors**] The same word is used in I, iv, 5; V, i, 52; see I, i, 21.

84. **Let me cut the Cable**] See Plutarch, *Appendix.*

86. **All there is thine**] STEEVENS: This may mean, *all in the vessel.*—ROLFE: 'There' may be accompanied with a gesture towards the company they have left.—[Pope's specious *then* has beguiled excellent editors. Rolfe's interpretation is, to me, just; 'there' is spoken δεικτικῶς. (This pedantic word will, I trust, be pardoned. I know no English word precisely equivalent; *demonstratively* comes, perhaps, the nearest, but this could be applied to a clenched fist, to which the Greek word, with its implied wave of the hand, would be, I think, quite inapplicable.)—ED.]

And not haue ſpoke on't. In me 'tis villanie,
In thee,'t had bin good ſeruice : thou muſt know,
'Tis not my profit that does lead mine Honour :
Mine Honour it, Repent that ere thy tongue,
Hath ſo betraide thine acte. Being done vnknowne,
I ſhould haue found it afterwards well done,
But muſt condemne it now : deſiſt, and drinke.
Men. For this, Ile neuer follow
Thy paul'd Fortunes more,
Who ſeekes and will not take, when once 'tis offer'd,
Shall neuer finde it more.
Pom. This health to *Lepidus*.
Ant. Beare him aſhore,
Ile pledge it for him *Pompey*.
Eno. Heere's to thee *Menas*.

88. *ſpoke*] *ſpoken* F_3F_4, Rowe, +.
on't] *of it* / Cap. Varr. Ran.
89. *thee,'t*] *thee, it* Varr. Mal. Ran. Steev. Varr. Ktly.
ſeruice :] *service.* Johns. et seq. (subs.)
91. *it, Repent*] *is, Repent* Ff, Rowe.
95. [looking contemptibly after him. Cap. Gar.
95–98. *For this...it more*] Lines end, *this, ...more ; ...offer'd, ...more.* Pope et seq.
96. *paul'd*] *pall'd* F_3F_4.
98. [Joins the company. Cap.
100. *aſhore*] *a ſhore* F_2. *a-ſhoar* F_3F_4. *ashoar* Rowe, Pope.
[to an attendant. Cap.
100, 101. *Beare...*Pompey] One line, Pope et seq.

91. **Mine Honour it**] ABBOTT (§ 385) : That is, (*But* it is), Mine honour (that doth lead) it (*i. e.* profit).

96. **paul'd**] MURRAY (*N. E. D. s. v. Palled*, past participle from *Pall* which is apparently aphetic from *Appal*, to which the early senses are parallel) : Enfeebled, weakened, impaired.

97, 98. **Who seekes . . . neuer finde it more**] VISCHER (p. 103, footnote) recalls Schiller's apothegm : Was du von der Minute ausgeschlagen, das bringt dir keine Ewigkeit zurrück.

101. **Ile pledge it**] : 'The English,' says Master Estienne Perlin (*Description d' Angleterre*, 1558), 'are great drunkards ("fort grands yvrongnes") ; for if an Englishman would treat you, he will say in his language, *vis dring a quarta rim oim* [? oin] *gasquim oim hespaignol oim malvoysi*, that is, will you drink a quart of Gascoigne wine, another of Spanish, and another of Malmsy? In drinking or eating they will say to you above a hundred times, *drind iou*, which is, I drink to you ; and you should answer them in their language, *iplaigiou*, which means, I pledge you. If you would thank them in their language, you must say, *god tanque artelay*. When they are drunk, they will swear by blood and death that you shall drink all that is in your cup, and will say to you thus : *bigod sol drind iou agoud oin*.'—Rye, *England as seen by Foreigners*, p. 190. Not very appropriate, but amusing.—ED.

Men. *Enobarbus*, welcome. 103
Pom. Fill till the cup be hid.
Eno. There's a ſtrong Fellow *Menas.* 105
Men. Why?
Eno. A beares the third part of the world man : ſeeſt not?
Men. The third part, then he is drunk : would it were all, that it might go on wheeles. 110
Eno. Drinke thou : encreaſe the Reeles.

104. [Lepidus born off. Cap.
105. *ſtrong*] *ſtrang* F_2. *ſtrange* F_3F_4, Rowe.
[Pointing to Lep. Rowe.
107–110. *A...all,*] Prose, Ff, Rowe,+, Knt, Dyce, Glo. Cam. Lines end, *man ...not?...all,* Johns. Var. '73. *bears... not?...all,* Cap. et cet.
107. *A*] Ff, Rowe, Knt. *'A* Dyce, Sta. Ktly. *A'* Glo. Cam. *He* Pope et cet.
107. *world man:*] *world, man!* Rowe.
ſeeſt] *seest thou* Ktly.
109. *then he is*] Ff, Hal. Ktly, Coll. iii. *then is* Rowe et cet.
110. *that ... wheeles*] Separate line, Theob. et seq.

107, 108. **seest not?**] WALKER (*Vers.* 291): Qu. '*sẽst* not?' yet the uncontracted *sẽst* seems strange in Shakespeare.—[Singer silently adopted this suggestion.]

109. **then he is drunk**] There seems to be no necessity to adopt Rowe's omission of 'he.' Had there been an interrogation mark after 'The third part,' or even a dash, would anyone have suggested a change?—ED.

110. **it might go on wheeles**] MALONE: *The World runs on Wheels* is the title of a pamphlet by Taylor, the Water-Poet.

111. **encrease the Reeles**] STEEVENS: As the word—*reel* was not, in our author's time, employed to signify a *dance* or *revel*, and is used in no other part of his works as a substantive, it is not impossible that the passage before us, which seems designed as a continuation of the imagery suggested by Menas, originally stood thus: '*and grease* the *wheels.*'—DOUCE: Here is some corruption, and unless it was originally *revels*, the sense is irretrievable. In all events Steevens has erred in saying that '*reel* was not in our author's time, employed to signify a dance.' [Hereupon Douce gives a quotation from *Newes from Scotland*, 1591, wherein there is a reference to a 'reill or short daunce.' See note on *Macbeth*, I, iii, 11 (of this edition), where this quotation is given in full, not, however, by Douce, but strangely enough by Steevens himself, who had evidently forgotten it.—ED.]—SINGER: Menas says 'would it were all so (*i. e.* drunk), that it [the world] might go on wheels, *i. e.* turn round or change.' To which Enobarbus replies, 'Drink thou; increase *the reels*,' *i. e.* increase its giddy course.—SCHMIDT (*Lex.*): That is, increase the motions like those of drunken men; used in this sense for the rhyme's sake.—[A sporadic rhyming couplet in a scene like the present is to me un-Shakespearian; it is probably accidental, not intentional. Moreover, the explanations of 'Reeles,' whether referring to the giddy course of the world or to the drunken gait of Menas, are to me forced. I much prefer to regard the word as a contraction of

Men Come. 112
Pom. This is not yet an Alexandrian Feaſt.
Ant. It ripen's towards it : ſtrike the Veſſells hoa.
Heere's to *Cæſar.* 115
Cæſar. I could well forbear't, it's monſtrous labour
when I waſh my braine, and it grow fouler.
Ant. Be a Child o'th'time. 118

113. *not yet*] *not* Theob. ii, Warb. Johns.
114. *Veſſells*] *Kettles* Crosby (*Sh'ana*, i, 123).
115. *Heere's*] F_2. *Here's* F_3F_4, Rowe, Cam. *Here is* Pope, Glo. et cet.
116, 117. *I...fouler*] Lines end, *forbear it,...brain,...fouler.* Pope et seq.
116. *forbear't*] *forbear it* Pope,+, Varr. Mal. Ran. Steev. Varr. Coll. Wh. *it's*] *its* F_2.
117. *and*] *An* Sing.
grow] Sing. Ktly. *growes* F_2. *grows* F_3F_4 et cet.

revels; the likelihood of this contraction is set forth in the note on I, iv, 7, above. —ED.]

114. **strike the Vessells**] JOHNSON: Try whether the casks sound as empty.—STEEVENS: This means no more than 'chink the vessels one against the other, as a mark of our unanimity in drinking,' as we now say *chink glasses.*—HOLT WHITE: *Vessels* probably mean *kettle-drums*, which were beaten when the health of a person of eminence was drank; immediately after we have, 'make battery to our ears with the loud musick.' They are called *kettles* in *Hamlet:* 'Give me the cups; And let the kettle to the trumpet speak.'—BOSWELL: In Fletcher's *Monsieur Thomas*, we meet with a passage which leaves no doubt, as Weber has observed, that to *strike* the vessels means to *tap* them: 'Home, Launce, and strike a fresh piece of wine.'—V, x.—DYCE (*Gloss.*) reiterates Boswell's assertion that Weber had rightly explained the meaning of 'strike' in this line, and adds an example of its use 'with the same signification in a well-known modern poem: "L' Avare, not using half his store, Still grumbles that he has no more; Strikes not the present tun, for fear The vintage should be bad next year." '—Prior's *Alma*, C. iii. The COWDEN-CLARKES while granting that 'strike' at times means to *tap*, do not believe that it has this meaning here, because 'Antony would hardly bid them broach more wine where Pompey is the entertainer; and, moreover, at this stage of the entertainment there would be no question of any one giving such an order.' They, therefore, adopt Steevens's interpretation. [If Shakespeare had meant that the revellers should merely *clink* the glasses, as in Iago's song: 'Let me the cannikin clink,' I doubt that he would have used so strong a word as 'strike.' As regards courtesy, Anthony was almost invited by Pompey to call for more wine by his complaint that they had not yet reached the height of an Alexandrian feast.—ED.]

117. **and it grow fouler**] SINGER reads '*an* it grow fouler,' which, as DYCE (ed. ii) justly observes, is 'not a probable reading.'

118. **a Child o'th'time**] That is, submit like a child to the humour of the hour. Compare Lady Macbeth's words (for I believe them to be hers) to her husband: 'Away, and mock the time with fairest show, False face must hide what the false Heart doth know.'—I, vii, 94. Lady Macbeth and Anthony use 'time' in the same sense, that is, 'the company about you.'—ED.

Cæſar. Poſſeſſe it, Ile make anſwer: but I had rather
faſt from all, foure dayes, then drinke ſo much in one.
Enob. Ha my braue Emperour, ſhall we daunce now
the Egyptian Backenals, and celebrate our drinke?
Pom. Let's ha't good Souldier.
Ant. Come, let's all take hands,
Till that the conquering Wine hath ſteep't our ſenſe,
In ſoft and delicate Lethe.
Eno. All take hands:
Make battery to our eares with the loud Muſicke,
The while, Ile place you, then the Boy ſhall ſing.

119, 120. *Poſſeſſe...one.*] Lines end, *rather...one* Theob. ii, Warb. Cap. *faſt ... one.* Han. Mal. Steev. Varr. Coll. Sing. Wh. *it, ...faſt...one.* Johns. Varr. Ran. *answer:...days...one.* Knt, Dyce, Sta. Glo. Cam.

119. *Poſſeſſe it*] *Possess't* Han. *Pledge it* Kinnear. *Proface it* Nicholson ap. Cam.

Ile] *I will* Johns. Varr. Ran.

make] Om. Han.

121, 122. *Ha ... drinke?*] Lines end, *now...drink?* Cap. Mal. *emperor, ... Bacchanals, ...drink?* Johns. Varr. Ran. et seq. (subs.)

121. Enob.] Enob. [to Ant.] Cap.

122. *Backenals*] *Bachanals* F_2. *Bachanals* F_3F_4.

123. [they rise. Cap.

124. *let's*] *let us* Steev. Varr. Knt, Coll. Hal.

hands,] *hands, and beat the ground,* Steev. conj.

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119. **Possesse it**] COLLIER (ed. ii, reading *Profess it* from his MS, thus explains): That is, Profess to be a child of the time, and I'll do the same. Although the meaning of *Profess* here may not be very evident, 'Possess' seems to offer no consistent sense. In *King Lear*, I, i, we have seen the opposite error, for there 'possesses' was misprinted *professes*.—COLLIER in his *Third Edition* returned to the original text, 'Possess,' with the brief note: 'So the old copies, *s. q. Pass* it, viz., the cup.'—ANON. (*Blackwood*, Oct. 1853, p. 467): Cæsar's meaning is quite obvious; he means, *Be master of it.* 'Be a child of the time,' says Antony. 'Rather be its master, say I,' rejoins Cæsar,—a sentiment much more likely to come from the lips of the great dictator than the paltry rejoinder which [Collier's MS] puts into his mouth—'*Profess it,*'—that is, profess to be the child of the time.—SINGER (*Sh. Vind.* 291): Cæsar may mean, 'Possess it' rather than waste it, like a child o'the time in drunkenness.—STAUNTON: There is some ambiguity in the word 'possess,' which, if not a misprint, is employed here in a sense we are unaccustomed to; but the meaning of the passage is plain enough. In former days it was the practice, when one good fellow drank to another, for the latter to 'do him right' by imbibing a quantity of wine equal to that quaffed by the health-giver. Antony proposes a health to Cæsar, but Cæsar endeavours to excuse himself, whereupon Antony urges him by saying, 'Be a child o'the time,' *i. e. do as others do; indulge for once.* Cæsar then consents to pledge the health, and says, '*possess* it,' or *propose* it,—I'll do it justice. —THISELTON (p. 16): This simply means, 'Have your wish.'—[I prefer the interpretation of Anon. in *Blackwood* (who is said to have been Lettsom).—ED.]

The holding euery man ſhall beate as loud,
As his ſtrong ſides can volly.

Muſicke Playes. Enobarbus places them hand in hand.

The Song.

Come thou Monarch of the Vine,
Plumpie Bacchus, with pinke eyne:

130. *beate*] *beat* F_3F_4, Rowe, Pope, Warb. *bear* Theob. Han. Johns. et seq. *bleat* Daniel.
131. *can*] *the* Rowe ii.

130. **The holding euery man shall beate**] THEOBALD: The company were to join in the burden, which the poet styles the *holding*. But how were they to *beat* this with their *sides?* I am persuaded the poet wrote: 'The holding every man shall *bear*, as loud As his strong sides can volley.' The breast and *sides* are immediately concerned in straining to sing as loud and forcibly as a man can. So in the Huntsman's *Song* in *As You Like It*, we find the marginal direction: 'The rest shall bear this Burthen.'—STEEVENS: '*Beat*' might have been the poet's word, however harsh it may appear at present. In *Henry VIII.* we find a similar expression: '— let the musick *knock* it.'—JOHNSON: 'The holding every man shall beat.' That is, Every man shall accompany the chorus by drumming on his sides, in token of concurrence and applause.—[Did Dr Johnson measure every one's capacity to drum on his sides by his own?—ED.]—M. MASON: To *bear* the burden, or, as it is here called, the *holding* of a song, is the phrase at this day. The passage, quoted by Steevens, from *Henry VIII.* relates to instrumental musick, not to vocal.—MALONE: The meaning of *the holding* is ascertained by a passage in an old pamphlet called *The Serving Man's Comfort*, 1598: '— where a song is to be sung the *under-song* or *holding* whereof is, It is merrie in haul where beards wag all.'

133. **The Song**] CAPELL (i, 36): When this play was fitted up for the stage in the year fifty-eight by the present editor, a stanza was then added to this truly bacchanalian song, and the song printed as follows: 1. Come, thou monarch of the vine, Plumpy Bacchus, with pink eyne; Thine it is to cheer the soul, Made, by thy enlarging bowl, Free from wisdom's fond controul, *Bur.* Free from &c. 2. Monarch, come; and with thee bring Tipsy dance, and revelling: In thy vats our cares be drown'd; With thy grapes our hairs be crown'd; Cup us, till the world go round, *Bur.* Cup us, &c.—[When Capell warbles 'Tipsy dance, and revelling,' I am afraid he had been lately reading Milton's *Comus*.]

135. **Plumpie**] GREEN (p. 246) believes 'of a certainty' that the epithet 'plumpy' was suggested by the figures depicted in the Emblem Writers, Alciat, Whitney, and especially in Boissard's *Theatrum Vitæ Humanæ*, p. 213; the illustration in this last book Green reproduces, and Bacchus is therein depicted as undeniably plump, but whether the obesity be due merely to well-nourished youth or to convivial living, it is not easy to decide. The force of Green's argument in favour of the Emblem Writers (and it has undeniable force), lies in his accumulation of instances, and is not to be judged by a solitary example.—ED.

135. **with pinke eyne**] JOHNSON (*Dict. s. v.* Pink. 2): An eye; commonly a small one: as *pink*-eyed [in the present passage].—STEEVENS: Thus in Holland's *Pliny*, Eleventh Book, we find: 'also them that were pinke-eied, and had very small

In thy Fattes our Cares be drown'd, 136
With thy Grapes our haires be Crown'd.
Cup vs till the world go round,
Cup vs till the world go round. 139

136. Fattes] *Fats* Rowe. *vats* Pope. 138, 139. Cup] All. *Cup* Sta.

eies, they termed *Ocellæ*' [p. 335, ed. 1635].—NARES (*s. v.* Pink eyne): Small eyes. This expression, in the quaint language and fantastic spelling of old Laneham, appears thus: 'It was a sport very pleazaunt of theeze beastz; to see the Bear with his pink nyez leering after hiz enmiez approch' [p. 25, ed. 1784].—IBID. (*s. v.* Pink-eyed): Coles renders it by *lucinius* and *ocella;* later ed. also *pætus;* and in the Latin part of his Dictionary he has '*Ocellæ,—arum.* Maids with little eyes; pink-ey'd girls.' To *wink* and *pink* with the eyes, still means to contract them, and peep out of the lids. In Fleming's *Nomenclator* we have: 'Ocella, lucinius . . . Ayant fort petits yeux. That hath little eyes: pink-eyed.'—WHITNEY (*Cent. Dict. s. v.* pink-eye.[2] Derived from *pink*[3] *v.*, wink, blink, + *eye*,[1] after Middle Dutch **pinck-ooghe, pimp-ooghe*, one-who has small eyes . . . *Pink* in [the present line] is usually regarded as an adjective, with the assumed sense 'winkIng,' or 'blinking;' but if an adjective it must belong to *pink*[2] [a pink colour].): A small eye.—ELTON (p. 284): Holinshed, however, shows us that Bacchus was accused in the song of a tipsy blinking; for in his sketch of the pot-knights he makes them afraid to stir from the alehouse-bench, where they sit half-asleep, 'still pinking with their narrow eies as halfe sleeping, till the fume of their aduersarie [be digested that he may go to it afresh. Vol. i, p. 170, ed. 1586].

138, 139. **Cup vs . . . round**] COLLIER (ed. ii): These last two lines, or rather the last line and the repetition of it, are expressly called 'the burden' (*i. e. bourdon*) in the MS, and they are included in a bracket.—DOWDEN (p. 374): If, during this tragic period, Shakspere retain any tendency to observe the comedy of incident in life, the incident will be of another sort from that which moves our laughter in *The Comedy of Errors*. It will rather be a fragment of titanic burlesque, overhung by some impending horror, and inspired by a deep 'idea of world-destruction.'* Such a stupendous piece of burlesque, inspired by an idea of world-destruction, Shakspere found in Plutarch's life of Antony, and having allowed it to dilate and take colour in his own imagination, he transferred it to his play. Aboard Pompey's galley the masters of the earth hold hands and dance the Egyptian bacchanals, joining in the volleying chorus, 'Cup us, till the world goes round!'; and Menas whispers his leader to bid him cut the cable, and fall to the throats of the Triumvirs. A great painting by Orcagna shows a terrible figure, Death, armed with the scythe, and sweeping down through bright air, upon the glad and careless garden-party of noble and beautiful persons,—men and women who lean to one another, and caress their dogs and hawks, while they listen to the music of stringed instruments. In Shakspere's scene of revelry, death seems to be more secretly, more intimately present, seems more surely to dominate life; though it passes by, it passes, as it were, with an ironical smile at the security of the possessors of this world, and at the noisy insubstantial triumph of life, permitted for a while.

* A word applied by Heine to Aristophanes—*Weltvernichtungsidee.*

Cæſar. What would you more? 140
Pompey goodnight. Good Brother
Let me requeſt you of our grauer buſineſſe
Frownes at this leuitie. Gentle Lords let's part,
You ſee we haue burnt our cheekes. Strong *Enobarbe*
Is weaker then the Wine, and mine owne tongue 145
Spleet's what it ſpeakes: the wilde diſguiſe hath almoſt
Antickt vs all. What needs more words? goodnight.
Good *Anthony* your hand.
Pom. Ile try you on the ſhore.
Anth. And ſhall Sir, giues your hand. 150

140, 141. *What...Brother*] One line, Rowe et seq.
142. *you of our*] Ff. *you of; our* Rowe i. *you, off; our* Han. Cap. *of you —our* Ktly. *you off; our* Rowe ii et cet.
144. *we haue*] *we've* Dyce ii, iii.
cheekes] *cheeke* F_2. *cheek* F_3F_4, Rowe, Pope, Theob. i, Han.
Enobarbe] *Enobarbus* Pope, +. *Enobarb* Coll. Dyce, Sta. Glo. Cam.
145. *Wine*] *wind* F_3F_4, Rowe, Pope, Theob. Han. Warb.
146. *Spleet's*] *Spleets* F_2F_3. *Splits* F_4 et seq.
147. *Antickt*] *Antick'd* Var. '78 et seq.
149. *on the ſhore*] *on the ſhoar* F_3F_4. *o' the shore* Steev. Var. '73, '78, Knt. *ashore* or *on shore* Walker (*Crit.* iii, 300).
150. *Sir,*] Ff, Rowe. *Sir.* Johns. Coll. Wh. *Sir;* Pope et cet.
giues] F_2. *give us* Mal. *give's* F_3F_4 et cet.

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140. **What would you more?**] CORSON (p. 291): Every speech of Octavius in this scene shows that, though *in* the revels, he is not *of* them. He simply endures them as a necessary evil, for the time being. 'What would you more?' shows that he has been a reluctant but politic attendant, and is impatient to have them over.

142, 143. **Let me request . . . Frownes at this leuitie**] THISELTON (p. 16): That is, 'let me request you for the sake of our graver business which frowns at this levity.' It is better to regard this passage as supplying an instance of the suppressed relative, than to alter 'of' to *off*, and bisect the sentence.—[Does not the critic overlook the fact that he leaves the sentence incomplete? What is it that Cæsar requests? It would be difficult, moreover, to find another example, exactly parallel to this, of the 'suppression' of a relative. I can detect none in the examples quoted by Abbott in §§ 244, 245, 246, on the 'omission of the relative.'—ED.]

146. **Spleet's**] COLLIER (ed. i): We are not sure that this orthography ought not to be preserved. 'Spleets' was not the old mode of spelling *splits*, and the variation might be intentional.

146. **the wilde disguise**] MURRAY (*N. E. D. s. v.* Disguise. *sb.* 7): 'Disorder by drink' (Johnson). [The present passage is here quoted, and also] Ben Jonson, *Masque of Augurs*, '*Groom.* Disguise! what mean you by that? do you think that his majesty sits here to expect drunkards?' [p. 429, ed. Gifford.]

149. **Ile try you on the shore**] DEIGHTON: I will make trial of your feasting on shore (as you have mine on board ship).

150. **And shall Sir**] ABBOTT (§ 97): 'And' is frequently found in answers in

Pom. Oh *Anthony*, you haue my Father houſe. 151
But what, we are Friends?
Come downe into the Boate.
Eno. Take heed you fall not *Menas*: Ile not on ſhore, 154

151, 152. *you haue...Friends?*] One line, Cap. et seq. (except Knt, Sta.)

151. *Father houſe*] *Fathers houſe* F_2. *father-house* Knt. *Father's houſe* F_3F_4 et cet.

houſe.] Ff, Rowe, +, Coll. *house*, Var. '73, '78, '85. *house*,— Cap. Mal. et cet.

152, 153. *But ... Boate*] One line, Rowe, +.

152. *what,*] Ff, Rowe, Pope. *what!* Theob. Warb. Johns. Var. '73. *what?* Han. Cap. et cet.

152. *we are*] *we're* Pope, +.

153. *Come downe*] Ff, Rowe, +, Coll. Hal. *Come, down* Cap. et cet.

154–156. *Take heed...what*] As prose, Johns.

154, 155. *not...Cabin*] *not.* [Exeunt Pom. Cæs. Ant. and Attendants] *Menas, I'll...shore.* Men. *No, to my Cabin.* Cap. Var. '85 et seq.

154. *not* Menas · *Ile*] F_2. *not*, Menas: *Ile* F_3F_4. *not.* Men. *I'll* Rowe, Johns. *not, Menas.* Men. *I'll* Pope, Theob. Han. Warb.

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the sense of 'you are right and' or 'yes and,' the 'yes' being implied. In the present passage, the phrase is equivalent to 'You say well, *and* you shall,' or 'So you shall,' 'that you shall,' emphatically.

151. **you haue**] POPE unwarrantably changed this into 'you *hate*.' Whereupon THEOBALD administered to Pope a somewhat sarcastic rebuke, and then, in order to prove that the original text is correct, 'insisted,'—to quote his own words,—that there is here an allusion to a 'noted witticism' made by Pompey on the present occasion. This witticism was founded on the fact that the splendid residence in Rome of Pompey's father, at that time in the possession of Anthony, was situated on the *Via Carinæ* ('or Galley-street, as we might call it') where even the houses themselves were built to resemble galleys; when, therefore, Pompey said that he would entertain Cæsar and Anthony on his galley, there was a witty double allusion to his galley and his house in 'Galley-street.' As authorities, Theobald quoted Paterculus: 'Qui [*i. e.* Pompeius] haud absurde, cum in navi Cæsaremque et Antonium coena excipere*t*, dixit, in Carinis suis se coenam dare; referens hoc dictum ad loci nomen, in quo paterna domus ab Antonio possidebatur.'—[lib. ii, cap. lxxvii.] And also Aurelius Victor: 'Pace facta, epulatus in navi cum Antonio et Cæsare, non invenuste ait: *Hae sunt meae carinae;* quia Romae in Carinis domum eius Antonius tenebat.'—[cap. lxxxiv.] It is doubtful that even Theobald's insistence can make us believe that Shakespeare had Pompey's 'witticism' here in mind; had he ever heard it or known it, an allusion to it would have been more appropriate in II, vi, 102, where Pompey says 'Aboord my Galley, I inuite you all.' Is it not enough that Shakespeare found in Plutarch that Antony kept possession of Pompey's house? See *Appendix*.—ED.

154. **Take heed you fall not**] CAPELL (i, 36): Speaking to some of them (Pompey, probably), whom he sees stagger: After which, the boat puts off with it's company; and Enobarbus, who has not yet had his dose, turns to Menas, and says—'*Menas, I'll not on shore*,' and is reply'd to by Menas,—'*No, to my cabin.*' This *is* the arrangement of the passage before us; and so palpably right, that the reader shall not be insulted with any proofs of it: What he finds in the moderns,—or may find, if he is so dispos'd,—took its rise from the negligent folio's.—[The *Text. Notes* show that this arrangement of Capell is now adopted by all editors.]

No to my Cabin : theſe Drummes,
Theſe Trumpets, Flutes : what
Let Neptune heare, we bid aloud farewell
To theſe great Fellowes.Sound and be hang'd, ſound out.
Sound a Flouriſh with Drummes.
Enor. Hoo ſaies a there's my Cap.
Men. Hoa, Noble Captaine, come. *Exeunt.*

155–158. *theſe...out.*] Lines end, *hear ...fellows;...out.* Cap.
155. *No*] *No;* Han.
155, 156. *No...what*] One line, Han.
theſe Drummes, ... what] One line, Var. '78 et seq.
Drummes, Theſe Trumpets, Flutes:] *Drums!— These Trumpets, Flutes!* Rowe, Pope, Theob. *drums! these trumpets!* Han. *drums, these trumpets, flutes,* Cap.
156. *what*] *what,* F_4. *what*— Cap. *what!* Rowe et cet.
157. *aloud*] *a loud* Rowe ii.
160. Enor.] F_4.
Hoo] Ff. *Hoo,* Rowe,+. *Hoo!* Dyce, Wh. Cam. *Ho,* or *Ho!* Cap. et cet.
ſaies a there's] *ſaies a, there's* F_3F_4. *says a! There's* Rowe et seq. (subs.)
161. *Hoa,*] Ff, Rowe,+. *Hoo!* Dyce, Wh. Cam. *Ho!* or *Ho,* Var. '73 et cet.

155. **these Drummes**] STAUNTON (*Athenæum*, 26 Apr. 1873), who adopts, in common with all modern editions, the division of lines in the Var. of 1778 (see *Text. Notes*), observes: 'There is an obvious deficiency in this line. As a stop-gap, we might read,—"*Where now are* these drums," etc.' In attempting to scan these lines, we must remember that their rhythm was not composed by Shakespeare but by Steevens; a fact which ABBOTT (§ 509) overlooked when he said that the present line 'occurs amid regular verse.'

161. **Exeunt**] CORSON (p. 292): There is no other scene in all the plays of Shakespeare, perhaps, which exhibits a more complete dramatic identification on the part of the poet, than this banquet scene. There must have been at the time of his writing it, the fullest sympathetic reproduction within himself, of the several characters.—STAPFER (p. 416): Voltaire's indignation is well known at Shakespeare's so-called tragedies which are only 'farces in which the burlesque and the horrible are united,' and in which we see 'the lowest rabble appearing on the stage by the side of princes, and princes often using the same language as the mob.' Judgements of this kind belong to a period in which the characters of a tragedy were merely regarded as so many lay figures, who were expected to act in a solemn and ceremonious manner, especial care being taken that they should speak in the most courtly style and be able to make court-curtseys; and they belong moreover to a country in which the spirit of society and of high-bred manners has always been peculiarly cultivated and prized, and this differs as widely from the humourous spirit as one of our garden plants does from a foreign wild flower. These adverse opinions, however, do not prevent the banquet on board Pompey's vessel from being a most excellent scene, and one even more thoroughly Shakespearian perhaps than the passages most celebrated for beauty in his plays, since in this particular kind of humourous presentation he is not only unrivalled, but has neither follower nor forerunner. 'Vanity of vanities, all is vanity;' what more amazing or more grotesque commentary on this philosophical truth, which lies at the basis of the spirit of humour,

[*Actus Tertius. Scene I.*]

Enter Ventidius as it were in trinmph, the dead body of Pacorus borne before him.

Ven. Now darting Parthya art thou ſtroke, and now
Pleas'd Fortune does of *Marcus Craſſus* death
Make me reuenger. Beare the Kings Sonnes body,
Before our Army thy *Pacorus Orades*,
Paies this for *Marcus Craſſus.*
Romaine. Noble *Ventidius*,

Act III. Scene i. Rowe.
A Camp. Rowe. A Camp in a part of Syria. Theob.
1–43. Om. Gar.
1, 2. Enter...him.] Enter Ventidius in Triumph...before him, Roman Soldiers and Attendants. Rowe. Enter, as from Conquest, Ventidius, with Silius, and other Romans, Officers and Soldiers... him. Cap.
3. *Parthya*] *Parthia* Ff.
ſtroke] *ſtrook* F_3. *ſtruck* F_4.
6. *Army thy*] *Army, thy* Ff, Rowe i. *host; thy* Pope, +. *army. Thy* Coll. Dyce, Glo. Cam. *army; thy* Rowe ii et cet. (subs.)
Orades] *Orodes* Rowe.
8. Romaine.] Romane F_2. Roman. F_3F_4. Rom. Rowe. Sil. Theob. et seq.

could be found than this scene, in which the lives of the Triumvirs depend upon a rope that Pompey had only to say the word to have cut, and in which Lepidus, 'the triple pillar of the world,' rolls dead drunk under the table, and is carried off on the back of a slave.

1. **Ventidius**] See Plutarch, *Appendix*.

1. **as it were in triumph**] COLLIER (ed. ii) opines that it is all the more needful that the phrase, 'as it were in triumph' should be retained, because 'Plutarch tells us that Ventidius was the only Roman who, up to that day, "had triumphed of the Parthians."' DELIUS, however, interprets (*Sh. Jhrb.* viii, 200) the phrase somewhat differently. He thinks that Shakespeare, in using this phrase, meant to indicate that the comrades and subordinates of the General appeared also in the procession. In this connection Delius suggests with ingenuity that we may infer from the somewhat fuller stage-directions in the present play, that Shakespeare was not himself personally concerned in its performance; and that, therefore, he wrote out the directions to the actors more explicitly.—ED.

3. **darting Parthya**] WORDSWORTH cites two classical passages wherein darts are representative of the Parthians. The first is 'Miles [timet] sagittas et celerem fugam Parthi.'—Horace, *Odes*, II, xiii. The second, 'Addam . . . Fidentemque fuga Parthum versisque sagittis.'—Virgil, *Georgics*, iii, 31.—DEIGHTON: A reference to the Parthian method of fighting, their horsemen pouring in a shower of darts as they swarmed round the enemy, and then, as they fled to avoid close combat, turning in their saddles and discharging flights of arrows.

3. **art thou stroke**] JOHNSON: Alludes to 'darting.' Thou whose darts have so often struck others, art struck now thyself.

Whil'ſt yet with Parthian blood thy Sword is warme,
The Fugitiue Parthians follow. Spurre through Media,
Meſapotamia, and the ſhelters, whether
The routed flie. So thy grand Captaine *Anthony*
Shall ſet thee on triumphant Chariots, and
Put Garlands on thy head.
Ven. Oh *Sillius*, *Sillius*,
I haue done enough. Alower place note well
May make too great an act. For learne this *Sillius*,
Better to leaue vndone, then by our deed
Acquire too high a Fame, when him we ſerues away.

10. *The...follow.*] *Follow the fugitive Parthians;* Words.
Spurre] *Spurne* F_2. *Spurn* F_3F_4, Rowe.
11. *Meſapotamia*] *Mesopotamia* Pope.
whether] *whither* Ff.
13. *Chariots*] *Charriots* F_3.
15–19. *Oh* Sillius...*away.*] Lines end, *done ... make ... better ... acquire...away.* Han.
15. *Oh* Sillius, Sillius,] *Silius*, Han.
15, 17. Sillius] *Silius* F_3F_4, Rowe.
16. *I haue*] *I've* Pope,+, Dyce ii, iii.
Alower] F_3.
place note well] *place, note well* Ff. (*palce* F_2). *place, note well,* Rowe et seq.
18, 19. *Better ... Acquire*] One line, Steev. Var. '03, '13, Coll. Wh. Hal.
19. *him*] *he* Pope,+, Cap. Varr. Ran.
ſerues away] *ſerue' sway* F_2. *serve, 's away* Theob. Warb. Johns. *ſerve's away* F_3F_4 et cet.

13. **Chariots**] WALKER (*Crit.* i, 253) says: '*Chariot*, surely.' DYCE, independently, made the same conjecture, and HUDSON adopted it in his text. But the COWDEN-CLARKES remark that a plural used in this way [as also in 'Garlands'] is not infrequent among poets and poetic writers or speakers, to give the effect of amplitude and generalisation. Compare [Paulina's passionate speech to Leontes in] *The Winter's Tale*, 'What flaying? boiling? In leads or oils?'—III, ii, 191.

16. **Alower place note well, etc.**] THEOBALD (ed. i): Plutarch particularly takes notice, that Ventidius was careful to act only on Lieutenantry; and cautious of aiming at any glory in his own name and person. But the sentiments he throws in here, seem directly copied from Quintus Curtius, in Antipater's behaviour with regard to Alexander:—Et, quanquam fortuna rerum placebat, invidiam tamen, quia *majores res* erant, quam quas *Praefecti modus caperet*, metuebat. Quippe Alexander hostes vinci voluerat; Antipatrum vicisse, ne tacitus quidem indignabatur; *suæ demptum gloriae existimans, quicquid cessisset alienae.* Itaque Antipater, qui probe nosset spiritum ejus, *non est ausus ipse agere arbitria victoriæ.*—[Bk. vi, cap. 1.]—J. CHURTON COLLINS (p. 310): Theobald most happily furnishes the best of illustrations by quoting Antipater's behaviour with regard to Alexander the Great.—[Collins hereupon quotes the foregoing passage from Quintus Curtius, but by a slip of the pen reads *dignabatur* instead of 'indignabatur.'—ED.]

17–19. **For learne . . . serues away**] The scansion of these lines has much perturbed the critics. STEEVENS was the earliest to suggest an amendment, but he went no further than to omit 'to' in line 18: 'Better leave undone, than by our deed.' WALKER (*Crit.* iii, 300) was more vigorous; he re-arranged the lines thus:

Cæſar and *Anthony*, haue euer wonne
More in their officer, then perſon. *Soſſius*
One of my place in Syria, his Lieutenant,
For quicke accumulation of renowne,
Which he atchiu'd by'th'minute, loſt his fauour.
Who does i'th'Warres more then his Captaine can,
Becomes his Captaines Captaine : andA mbition
(The Souldiers vertue)rather makes choiſe of loſſe
Then gaine, which darkens him.
I could do more to do *Anthonius* good,
But 'twould offend him. And in his offence,
Should my performance periſh.
Rom. Thou haſt *Ventidius* that, without the which a

20, 21. Cæſar...*perſon*] Given to Silius, Ran.
21. Soſſius] *Sosius* Rowe, Pope.
24. *he*] Om. F_3F_4.
atchiu'd] *atchiev'd* F_3F_4.
by'th'] *by th'* Ff.
28–31. *Then ... periſh.*] Lines end, *more...him;...perish.* Han.
32–34. *Thou*...Anthony.] Lines end, *which...distinction:...Antony.* Rowe,+.
Ventidius ... sword, ... Antony? Steev. Var. '03, '13. *that,...sword,...Antony?* Cap. et cet.
32, 40. Rom.] Ff, Rowe, Pope. Sil. Theob. et cet.
32. *Thou...that,*] *Thou'st that, Ventidius,* Elze.
the] Om. Steev. Var. '03, '13, Words.

'For learn this, Silius: Better | To leave undone, than by our deed acquire,' etc. He then suggests another arrangement: 'Better to leave undone, | Than by our deed acquire too high a fame, | When him we serves away.' Whereby, disregarding the plight in which he leaves two trimeter couplets: 'May make too great an act,' and 'When him we serves away,' he has in reality accomplished nothing. He has eliminated no discord; there is no discord to be eliminated,—the lines are rhythmical' howsoever they are divided. Unless the lines are uttered in the veriest sing-song, no ear can detect how or where they are divided. I cannot doubt that had Walker lived to revise his work, he would have omitted much that was merely the passing fancy of the moment. Yet DYCE, who is extremely chary of notes, reprints in full these suggestions of Walker. ABBOTT (§ 498) observes: 'We might arrange "Better lèave | undòne, | than bỳ | our dèed | acquìre." Or [line 18] might be (but there is not pause enough to make it probable) a trimeter couplet.' Lastly, WORDSWORTH amends and divides: 'For learn, 'tis better | To leave undone, than by our deed acquire | Too high a fame when him we serve's away.'—ED.

19. **when him we serues away**] For other examples of 'him' used for *he*, by attraction to *whom* understood, see, if need be, ABBOTT, § 208.

21. **More in their officer, then person**] It is possible that in the final *n* of 'then' there is an absorption of *in*: 'then' person.'—ED.

24. **by'th'minute**] DEIGHTON: That is, each minute.

28. **which darkens him**] After 'him,' KEIGHTLEY marks an omission, as of an incomplete sentence.

32, 33. **Thou hast Ventidius that, . . . graunts scarce distinction**] WARBUR-

Souldier and his Sword graunts ſcarce diſtinction : thou wilt write to *Anthony.*

Ven. Ile humbly ſignifie what in his name,
That magicall word of Warre we haue effected,
How with his Banners, and his well paid ranks,
The nere-yet beaten Horſe of Parthia,
We haue iaded out o'th'Field.

Rom. Where is he now?

Ven. He purpoſeth to Athens, whither with what haſt
The waight we muſt conuay with's, will permit :
We ſhall appeare before him. On there, paſſe along.

Exeunt.

33. *and his Sword graunts*] *from his sword Gains* Huds. conj.
graunts] *grant* Han. Warb. Johns. *gains* Coll. ii, iii (MS), Ktly, Huds. *grants* Ff et cet.
graunts ſcarce] *scarce gains* Words.
34. Anthony.] Ff, Rowe i, Han. *Antony*, Rowe ii, Pope. *Antony?* Theob. et seq.
36. *Warre we*] *war, we* Rowe.
37. *well paid*] *well pai'd* F_3F_4. *well-paid* Pope et seq.
38. *The*] *That* Rowe ii, Pope.
38. *nere-yet beaten*] *ne'er-yet-beaten* Theob. et seq.
39. *We haue*] *We've* Pope, +.
41. *Athens,*] *Athens;* Rowe. *Athens.* Johns.
whither] Om. Pope, +. *where* Cap. Walker.
42. *waight*] *weight* F_3F_4.
conuay] *convay* F_2. *convey* F_3F_4.
with's] *with us* Cap. Varr. Mal. Ran. Steev. Varr. Knt, Coll. Hal.
permit :] *permit,* Rowe ii et seq.
43. *On there*] Om. Pope, Han.

TON : 'Grant,' for *afford.* The sense is this : 'Thou hast that, Ventidius, which if thou didst want, there would be no distinction between thee and thy sword. You would be both equally cutting and senseless.' This was wisdom or knowledge of the world. Ventidius had told him the reasons why he did not pursue his advantages; and his friend, by this compliment, acknowledges them to be of weight.—CAPELL (i, 36) : Meaning—wisdom or knowledge of the world : 'without which,' the soldier affords scarcely anything to distinguish him from his sword; the sword, in that case, doing nearly as much service, and being of equal value with himself. This maxim, and others with which the scene is embellish'd, are form'd out of very slight hints the Poet found in his Plutarch; which, if they are turn'd to, will shew with how sharp a judgment he look'd into the authors he dealt with. [See *Appendix.*]

39. **iaded**] SCHMIDT (*Lex.*) : That is, to treat like a jade, to spurn, to kick.

41–43. **He purposeth . . . passe along**] WALKER (*Crit.* iii, 300) : Arrange, perhaps :—'He purposeth | To Athens; whither with what haste the weight | We must convey with's will permit, we shall | Appear before him,—On, there; pass along.'

42. **with's,**] THISELTON (p. 17) : The Folio punctuation is here quite in consonance with Elizabethan usage, the comma after 'with's' marking the end of the relative clause.

[*Scene II.*]

Enter Agrippa at one doore, Enobarbus at another.

Agri. What are the Brothers parted ?
Eno. They haue diſpatcht with *Pompey*, he is gone,
The other three are Sealing. *Octauia* weepes
To part from Rome : *Cæſar* is ſad, and *Lepidus*
Since *Pompey's* feaſt, as *Menas* ſaies, is troubled
With the Greene-Sickneſſe.
Agri. 'Tis a Noble *Lepidus.*
Eno. A very fine one : oh, how he loues *Cæſar.*
Agri. Nay but how deerely he adores *Mark Anthony.*
Eno. *Cæſar* ? why he's the Iupiter of men.
Ant. What's *Anthony*, the God of Iupiter ?
Eno. Spake you of *Cæſar* ? How, the non-pareill ?
Agri. Oh *Anthony*, oh thou Arabian Bird !

Scene II. Rowe et seq.
Rome. Rowe. An Anti-room in Cæsar's House. Cap.
1. Enter...] Enter Agrippa and Enobarbus, meeting. Cap.
1–79. Om. Gar.
2. *What*] *What*, Rowe. *What !* Coll. *What ?* Hal.
7. *Greene-Sickneſſe*] Ff, Rowe, Pope, Sing. Ktly. *green sickness* Theob. et seq.
12. Ant.] Agr. Rowe.
Anthony,] *Antony ?* Johns. et seq.
12. *Iupiter ?*] *Jupiter.* Johns. et seq.
13. *Spake*] *Speak* F_3F_4, Rowe, +.
How,] *Oh !* F_2, Rowe, Pope, Theob. Warb. *Oh ?* F_3F_4. *oh* Han. *O*, Cap. *How !* Coll. Dyce, Wh. Glo. Cam. Hal. Ktly. *Ho !* Sta. *how ?* Johns. et cet.
14. *Oh* Anthony, *oh thou*] *Of Antony ? oh the* Han. *Of Antony ? O thou* M. Mason, Dyce ii, iii.
Oh ... oh] *O ... O*, Cap. et seq. (subs.)

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4. **Sealing**] That is, finishing, concluding their agreements.

14. **thou Arabian Bird**] 'There is another sacred bird, called the phœnix, which I myself have seen only in a picture; for, as the citizens of Helios say, it visits them only periodically, every five hundred years; they state that it always comes on the death of its sire. If it at all resembles its picture, it is thus and so: some of its feathers are golden-hued, and some are red; in shape and figure it most resembles the eagle and in size also. They say, but I cannot credit it, that this bird contrives to bring from Arabia to the temple of Helios the body of its father plastered up in myrrh, and there buries it. The mode of carrying it is as follows:—first, he plasters together an egg of myrrh as large as he is able to carry, after he has tested his strength by carrying it; this trial having been made, he hollows out the egg sufficiently to place his father within, then with fresh myrrh he fills up the space unoccupied by his father's body; the egg thereby becomes of the same weight as before, and thus plastered up he transports it to Egypt to the temple of Helios. Such things, they say, this bird can accomplish.'—*Herodotus*, Lib. ii, cap. 73.

Eno. Would you praiſe *Cæſar*, ſay *Cæſar* go no further.
Agr. Indeed he plied them both with excellent praiſes.
Eno. But he loues *Cæſar* beſt, yet he loues *Anthony*:
Hoo, Hearts, Tongues, Figure,
Scribes, Bards, Poets, cannot
Thinke ſpeake, caſt, write, ſing, number: hoo,
His loue to *Anthony*. But as for *Cæſar*,

15. *ſay* Cæſar] *say* '*Cæsar*,' Dyce, Sta. Glo. Cam. (subs.)
go] Om. Steev. conj.
further] *farther* Cap. Coll. Wh. Hal.
18, 19. *Hoo,...cannot*] One line, Rowe et seq.
18. *Hoo,*] F_2F_3. *Ho*, F_4. *Hoo!* Han. Dyce. *Ho!* Rowe et cet.
Figure] *figures* Han. Cap. et seq.
20–22. *Thinke...wonder.*] Lines end, *Antony...wonder.* Han.
20, 21. *Thinke...loue*] One line, Cap. Varr. Ran. Steev. Varr. Knt.
20. *Thinke*] *Ever think* Ktly.
number] Om. Han. *thunder* Bulloch.
hoo,] F_2F_3. *ho*, F_4, Rowe, Pope, Cap. Varr. Mal. Steev. Varr. Knt. *hoo!* Han. Dyce, Wh. *ho!* Theob. et cet.
21, 22. Cæſar, *Kneele*] *Cæsar, kneel, Kneel* Cap. Varr. Ran.

18–20. **Hearts, . . . number**] JOHNSON: Not only the tautology of 'bards' and 'poets,' but the want of a correspondent action for the 'poet,' whose business in the next line is only to 'number,' makes me suspect some fault in this passage, which I know not how to mend.—STEEVENS: I suspect no fault. The ancient *bard* sung his compositions to the harp; the *poet* only commits them to paper. Verses are often called *numbers*, and to 'number,' a verb (in this sense) of Shakspeare's coining, is *to make verses*. This puerile arrangement of words was much studied in the age of Shakspeare, even by the first writers. So, in *An Excellent Sonnet of a Nimph*, by Sir P. Sidney; printed in *England's Helicon*, 1600:

'Vertue, beautie, and speeche, did strike, wound, charme,
My heart, eyes, eares, with wonder, loue, delight;
First, second, last did binde, enforce, and arme
His works, showes, sutes, with wit, grace, and vowes' might.
Thus honour, liking, trust, much, farre, and deepe,
Held, pearst, possesst, my iudgment, sence, and will;
Till wrongs, contempt, deceite, did grow, steale, creepe,
Bands, fauour, faith to breake, defile, and kill;
Then griefe, vnkindnes, proofe, tooke, kindled, taught,
Well-grounded, noble, due, spite, rage, disdaine.
But ah, alas, in vaine, my minde, sight, thought,
Doth him, his face, his words leaue, shunne, refraine:
For nothing, time nor place, can loose, quench, ease
Mine owne, embraced, sought, knot, fire, disease.'—[ed. Grosart, i, 197.]

20. **Thinke . . . hoo**] DYCE: Something was dropped out from this line.—R. G. WHITE doubts Dyce's assertion, and adds: The monosyllabic construction and interrupted flow make the line seem rather superfluous than deficient.

20. **cast**] This corresponds to 'Figure,' and consequently means to compute.

Kneele downe, kneele downe, and wonder.
Agri. Both he loues.
Eno. They are his Shards, and he their Beetle, ſo:
This is to horſe : Adieu, Noble *Agrippa.*
Agri. Good Fortune worthy Souldier, and farewell.

Enter Cæſar, Anthony, Lepidus, and Octauia.

Antho. No further Sir.
Cæſar. You take from me a great part of my ſelfe:
Vſe me well in't. Siſter, proue ſuch a wife
As my thoughts make thee, and as my fartheſt Band
Shall paſſe on thy approoſe : moſt Noble *Anthony,*
Let not the peece of Vertue which is ſet
Betwixt vs, as the Cyment of our loue
To keepe it builded, be the Ramme to batter

22. *Kneele downe, kneele*] *Kneel, kneel* Han.
wonder.] *wonder*— Rowe, Pope, Theob. Warb. Johns.
24. *Beetle, ſo:*] Ff. *beetle, so*— Rowe, Pope, Theob. Warb. *beetle;* [Trumpet within] *so,* Cap. Dyce, Glo. Cam. (subs.) *beetle. So*— Han. Johns. et seq. (subs.)
25. [Trumpets. Rowe.
Noble] *most noble* Ktly.
27. Octauia.] Octavi. F_2.
28. *further*] *farther* Ff, Rowe, Pope, Theob. Warb. Cap. Coll. Wh. Hal. [To Cæſar. Cap.
30. *in't*] *in it* Var. '73, '78, '85, Mal. Ran. Steev. Var. '03, '13, Knt, Coll. i.
31. *and as*] *and* Pope, Theob. Han. Warb.
fartheſt] *furthest* Johns. Varr. Ran. Steev. Varr. Dyce.
Band] *bond* Rowe, +, Cap.
34. *Cyment*] *Cement* F_3F_4.

24. **Shards**] STEEVENS : That is the *wings* that raise this *heavy lumpish insect* from the ground.—[The 'shards' are *not* the wings, but the wing-cases, the *Elytra;* they do *not* raise the insect from the ground, but merely open to allow the wings to unfold; and the 'insects' are rarely 'heavy and lumpish,'—with these exceptions Steevens's definition is excellent.—ED.]

24. **so**] From the days of Rowe this 'so' has been generally supposed to refer to Trumpets summoning the soldiers to horse. DEIGHTON interprets it merely as 'very good.'

31, 32. **my farthest Band Shall passe on thy approofe**] JOHNSON : As I will venture the greatest pledge of security, on the trial of thy conduct.—MALONE : 'Band' and *bond*, in our author's time, were synonymous.

33. **peece of Vertue**] This phrase bears a double meaning; 'piece' may mean a 'specimen, or example, and be applied to an abstract thing' (see MURRAY, *N. E. D. s. v.* piece, 8, b.); and it may also mean a woman (see *op. cit.* 9, b.) which is, I think, the better meaning here, as it is also in *The Tempest,* 'Thy Mother was a peece of vertue.'—I, ii, 69.

34. **Cyment**] For a list of many words wherein 'the accent is nearer the beginning than with us,' see ABBOTT, § 492.

35. **To keepe it builded**] MALONE : Compare *Sonnet,* 119 : 'And ruin'd love, when it is built anew, Grows fairer than at first,' etc.

The Fortreſſe of it:for better might we
Haue lou'd without this meane, if onboth parts
This be not cheriſht.
Ant. Make me not offen ded, in your diſtruſt.
Cæſar. I haue ſaid.
Ant. You ſhall not finde,
Though you be therein curious, the leſt cauſe
For what you ſeeme to feare, ſo the Gods keepe you,
And make the hearts of Romaines ſerue your ends :
We will heere part.
Cæſar. Farewell my deereſt Siſter, fare thee well,
The Elements be kind to thee, and make

36. *Fortreſſe*] *Fortune* Ff, Rowe, Pope.
it] *it down* Ktly.
better] *much better* Han. *far better* Cap. Walker, Dyce ii, iii.
39. *Make...offended*] One line, Rowe et seq.
40. *I haue*] *I've* Theob. Warb. Johns.
42. *therein*] *certain* Rowe ii, Pope.
leſt] *leaſt* Ff.
43. *feare, ſo*] *fear; so,* Pope et seq.
44. *Romaines*] *Romanes* F_2. *Romans* F_3F_4.
ſerue] *ſeure* Sta. *Photo-lith.*

42. **curious**] DYCE (*Gloss.*): That is scrupulous, over-punctilious.

47. **The Elements be kind to thee**] JOHNSON: This is obscure. Its seems to mean, 'May the different *elements* of the body, or principles of life, maintain such proportion and harmony as may keep you cheerful.'—STEEVENS: I believe this means only, 'May the four elements of which this world is composed, unite their influences to make thee cheerful.' [Or it] may, indeed, mean no more than the common compliment which the occasion of her voyage very naturally required. He wishes 'that serene weather and prosperous winds may keep her spirits free from every apprehension that might disturb or alarm them.'—M. MASON: Octavia was about to make a long journey both by *land* and by *water*. Her brother wishes that both these elements may prove kind to her; and this is all.—STAUNTON: There is a passage, altogether forgotten by the commentators, in *Jul. Cæs.* V, v, which is entirely confirmatory of Dr Johnson's interpretation: 'His life was gentle; and *the elements* So mix'd in him, that Nature might stand up, And say to all the world, *This was a man!*'—[It seems useless to contend over the meaning of 'Elements' in this sentence; its meaning must be determined by the context. 'The elements' mean, in general, earth, water, air, and fire, and of these man is supposed to be composed; 'the due proportion and commixture whereof in his composition,' says NARES (*s. v.* Elements) 'were what produced in him every kind of perfection, mental and bodily.' Thus Cleopatra says, 'I am Fire, and Ayre; my other Elements [*i. e.* earth and water] I give to baser life.'—V, ii, 341. Sir Toby Belch asks, 'Does not our liues consist of the foure elements?'—*Twelfth Night*, II, iii, 11. Or as Anthony in the present play says of the Crocodile, 'the elements once out of it, it Transmigrates.'—II, vii, 52. The four elements may also exist external to man, and when used in the singular, 'the element' may mean the *air* or the *sky*, as in *Twelfth Night*, where Valentine says of Olivia, 'The Element itselfe, till seuen yeares heate, Shall not

Thy ſpirits all of comfort : fare thee well. 48
Octa. My Noble Brother.
Anth. The Aprill's in her eyes, it is Loues ſpring, 50
And theſe the ſhowers to bring it on : be cheerfull.
Octa. Sir, looke well to my Husbands houſe : and——
Cæſar. What *Octauia*?
Octa. Ile tell you in your eare.
Ant. Her tongue will not obey her heart, nor can 55
Her heart informe her tougue.
The Swannes downe feather 57

48. *fare thee*] *farethee* Sta. *Photo-lith.* et seq.
53. *What*] Closing line 52, Han. Cap. Steev. Varr. Knt, Sing. Dyce, Sta. Glo. Cam. Ktly.
What Octauia *?*] *What Octavia.* Ff. *What, Octavia ?* Pope ii.
54. [taking him aside. Cap.
56, 57. *Her...feather*] One line, Rowe
56. *tougue.*] F_1. *tongue,* Rowe. *tongue;* Pope.
57–59. Mnemonic. Warb.
57. *Swannes*] *swan'd* Warb.
downe feather] *doun feather* F_3F_4. *down-feather* Rowe,+, Dyce, Sta. Glo. Cam. Ktly.

behold her face.'—I, i, 31. Again, where Viola says to Olivia, 'O you should not rest Betweene the elements of ayre, and earth,' etc. Or 'the element' may mean *water*, as where the Queen in *Hamlet* says of Ophelia, when fallen in 'the weeping brook,' that she was 'like a creature native and indued Unto that element.'—IV, vii, 180. It is, therefore, quite possible in the present passage that 'the elements' may mean either those which are external to man or those of which he is composed. If the former, then Cæsar means no more than 'may you have a comfortable journey'; an objection to this meaning is that a comfortable journey does not of necessity create cheerful spirits; there is the well-known line 'Cælum non animum mutant,' etc., which suggests a sorrow ever-present, however comfortable the voyage. If by 'the elements' Cæsar means those of which Octavia's nature is composed, then Johnson's interpretation is just, and it would be presumptuous to attempt to better his paraphrase.—ED.]

48. spirits] WALKER'S rule for the pronunciation of *spirit* as a monosyllable (*Crit.* i, 193) will not here apply. See I, ii, 143, and II, ii, 76.

50, 51 and 57–59. Loues spring, . . . bring it on : and The Swannes downe feather . . . inclines] MRS GRIFFITH (p. 469): These are two passages, which for elegance of thought, or beauty of expression, it is not in the power of poetical imagery or language to exceed.

54. Ile tell you in your eare] As far as I know, VOSS is the sole commentator who overhears what Octavia whispers. He says that she begs her brother not to be too exacting when dealing with Anthony, or else to remain constant to her, should Anthony's former fascination for Cleopatra re-awaken. But see line 72.—ED.

55–59. Her tongue will not, etc.] I think Anthony here speaks aside, while Octavia is whispering her last fond words to her brother.—ED.

57–59. The Swannes downe feather . . . neither way inclines] CAPELL (i, 37): This comparison of Antony's rose indeed from the words he had just spoken;

That ſtands vpon the Swell at the full of Tide : 58
And neither way inclines.
Eno. Will *Cæſar* weepe ? 60
Agr. He ha's a cloud in's face.
Eno. He were the worſe for that were he a Horſe, ſo is 62

58. *That*] *Thus* Walker, Huds.
at the full of] Mal. Knt, Coll. Sing. Dyce, Wh. Hal. Ktly. *at the full* Coll. ii. *at the of full* Sta. *Photo-lith.* *at full of* Ff et cet.
60–70. *Will...too.*] As Aside, Cap.
61. *in's*] *in his* Var. '73, '78, '85, Mal. Ran. Ktly.
62. *He... Horſe*] One line, Pope et seq.
that were he...Horſe,] *that, were he a Horse* Sta. *Photo-lith.*

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but are not an illustration of them, but of a reflection that was then springing up upon the state of Octavia's heart; divided between love to her brother and love to him, and unable to give the preference to either.—HUDSON: Very delicate imagery, but not perfectly clear: the plain English of it is, that Octavia's heart is equally divided between her brother and her husband, so that she cannot tell which she loves most. —STEEVENS refers to a similar image in *2 Henry IV.*: II, iii, 63: 'As with the tide swell'd up unto his height, That makes a still-stand, running neither way.' And DEIGHTON refers to *Tro. and Cress.* where Shakespeare again speaks of the soft plumage of the swan: 'her hand . . . to whose soft seizure The cygnet's down is harsh.'—I, i, 58.

58. **at the full**] In the Ff this 'the' is absorbed in the *t* of 'at,' but is still present to the ear.—ED.

62. **were he a Horse**] STEEVENS: A horse is said to have 'a cloud in his face,' when he has a black or dark-coloured spot in his forehead between his eyes. This gives him a sour look, and being supposed to indicate an ill-temper, is of course regarded as a great blemish. The same phrase occurs in Burton's *Anatomy of Melancholy*, 'Every lover admires his mistress, though she be very deformed of her self . . . thin, lean, chitty face, have clouds in her face, be crooked,' etc.—[p. 519, ed. 1651.]—R. G. WHITE: An allusion to the dislike horse-fanciers have to white marks or other discolorations in the face of that animal.—MADDEN (p. 255): Enobarbus' grim jest would have prospered better in the ear of a Smithfield horse-courser than it has fared with some of the critics. The horse-courser could have told [Mr Grant White] that the words meant the exact opposite [to what he has said they mean]. The horse with a cloud in his face was one with no white star. Fitzherbert, in his *Boke of Husbandrie*, commends the white star. 'It is an excellent good marke also for a horse to have a white star in his forehead. The horse that hath no white at all upon him is furious, dogged, full of mischiefe and misfortune.'—*Cavalarice*, G. Markham. . . . In the common language of the stable such a horse was said to have a cloud in his face. *Equus nebula* (*ut vulgo dicitur*) *in facie, cujus vultus tristis est et melancholicus, jure vituperatur*, says the learned Sadlerius in his work, *De procreandis*, etc., *equis*, 1587. From Sadler's words *ut vulgo dicitur*, the expression 'cloud in the face' seems to have been in general use. Those who had not Shakespeare's intimate knowledge of the language of the stable probably used it without any clear idea of its meaning, as Burton may have done when he wrote [the passage quoted by Steevens].

he being a man.
Agri. Why *Enobarbus* :
When *Anthony* found *Iulius Cæſar* dead,
He cried almoſt to roaring : And he wept,
When at Phillippi he found *Brutus* ſlaine.
Eno. That yearindeed, he was troubled with a rheume,
What willingly he did confound, he wail'd,
Beleeu't till I weepe too.

64. Enobarbus ·] Ff. *Enobarbus*,Coll. Dyce,Wh. Glo. Cam. Hal. *Enobarbus?* Rowe et cet.
68. *yearindeed*] *yeare indeed* Sta. *Photo-lith.*
troubled] *troubled* Ff. Sta. *Photo-lith.*
68. *rheume*] *rume* Sta. *Photo-lith.*
70. *Beleeu't*] *Believe it* Varr. Mal. Ran. Steev. Varr.
weepe] F_2. *wept* Theob. Warb. Johns. Sing. Dyce, Wh. Sta. Glo. Cam. Hal. Hunter, Huds. Dtn, Rlfe. *weep* F_3F_4 et cet.

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68. **he was**] This is one of the examples furnished by WALKER (*Crit.* ii, 203), illustrating his observation that '*Thou wert, you were, I was*, etc. occur frequently in places where it is clear that they must have been pronounced as one syllable, in whatever manner the contraction was effected.'

68. The *Text. Notes* show a remarkable number of *variæ lectiones* within twenty or thirty lines, in STAUNTON'S *Photolithograph*. There can be no question that this reproduction faithfully sets forth its original, which could be at once pronounced one of the very earliest, if not the earliest, copy to leave the press, were it not that Staunton had two copies to print from: the copy in Bridgewater House and that in the National Library, and we do not know to which copy this page belongs.—ED.

69. **confound**] MALONE: To 'confound' is to *destroy*.

70. **till I weepe too**] THEOBALD: I have ventur'd to alter the tense of the verb here, against the authority of all the copies. There was no sense in it, I think, as it stood before. Enobarbus would say, 'Indeed, Antony seem'd very free of his tears that year; and, believe me, bewail'd all the mischief he did, till I myself wept too.' This appears to me very sarcastical. Antony's tears, he would infer, were dissembled; but Enobarbus wept in real compassion of the havock and slaughter committed on his countrymen.—CAPELL (i, 37): Which he thought would be never: so that, taking them thus, the words are only a fresh and more positive assertion of what he had been saying before. *Wept* (a word adopted by two modern editors) can not be allow'd of; the sense which that would convey, being a manifest violation of character.—STEEVENS: I am afraid there was better sense in this passage as it originally stood, than Theobald's alteration will afford us. 'Believe it (says Enobarbus), that Antony did so, *i. e.* that he wept over such an event, till you see me weeping on the same occasion, when I shall be obliged to you for putting such a construction on my tears, which, in reality (like his), will be tears of joy.'—M. MASON: I should certainly adopt Theobald's amendment, the meaning of which is, that Antony wailed the death of Brutus so bitterly, that I [Enobarbus] was affected by it, and wept also. Steevens's explanation of the present reading is so forced, that I cannot clearly comprehend it.—DYCE: Steevens and Capell vainly endeavour to

Cæſar. No ſweet *Octauia,*
You ſhall heare from me ſtill : the time ſhall not
Out-go my thinking on you.
Ant. Come Sir, come,
Ile wraſtle with you in my ſtrength of loue,
Looke heere I haue you, thus I let you go,
And giue you to the Gods.
Cæſar. Adieu, be happy.
Lep. Let all the number of the Starres giue light
To thy faire way.
Cæſar. Farewell, farewell. *Kiſſes Octauia.*
Ant. Farewell. *Trumpets ſound.* *Exeunt.*

71. [coming forward. Cap.
73. *my*] *her* Rowe ii.
75. *wraſtle*] *wreſtle* F_3F_4.
76. *I let you*] *I, let Kou* Sta. *Photo-lith.*
76. *you,*] *you:* Rowe. *you;* [embracing him.] Han.
78. *Adieu,*] *Adieu* Sta. *Photo-lith.*

defend [the Folio]. According to Capell, Theobald's correction introduces a violation of character; but Enobarbus is not altogether 'unused to the melting mood;' for afterwards (IV, ii, 47) we find him saying, 'Looke, they weep; And *I, an aſſ, am onion-ey'd,*' etc.—R. G. WHITE: I have no hesitation in adopting Theobald's reading.—KEIGHTLEY (*Expositor*, p. 315): Theobald is followed, from not understanding the passage, as it seems to me; what is meant is, accept this explanation till you see *me* weep from pure feeling, which Antony was no more capable of doing than I am.—[If Theobald's reading be correct, and Enobarbus did actually weep out of sympathy, I find it difficult to detect with what he sympathised. Certainly not with Anthony's tears; he has just said that they were due to a rheum. If Anthony's tears were genuine, his sarcastic allusion to a rheum is pointless. As a proof that tears from Enobarbus were not out of character, Dyce refers to a scene between Anthony and his followers where Enobarbus confesses he was 'onion-ey'd.' But there is no parallelism between that scene and the present. It was the sight of the unfeigned tears of devoted affection for Anthony which in that scene brought tears to the eyes of Enobarbus. In Anthony's 'wailings' over the 'slain Brutus' whom he had himself 'willingly confounded,' Enobarbus had no jot of faith, and he asks Agrippa to believe his words,—until Agrippa shall see him 'weep too,' which, as Capell says, will be never. 'Weepe' of the Folio should not be, I think, disturbed.—ED.

72, 73. **You shall heare from me still, etc.**] Is it not here revealed what Octavia told in Cæsar's ear?—ED.

[*Scene III.*]

Enter Cleopatra, Charmian, Iras, and Alexas.

Cleo. Where is the Fellow?

Alex. Halfe afeard to come.

Cleo. Go too, go too: Come hither Sir.

Enter the Meſſenger as before.

Alex. Good Maieſtie: *Herod* of Iury dare not looke vpon you, but when you are well pleas'd.

Cleo. That *Herods* head, Ile haue: but how? When *Anthony* is gone, through whom I might commaund it: Come thou neere.

Meſ. Moſt gratious Maieſtie.

Scene III. Rowe.

Alexandria. Rowe. Palace in Alexandria. Theob.

3. *afeard*] *afraid* Pope, +.

4. *Go too, go too*:] *Go to, go to:* Ff. *Go to, go to.* Johns.

6–10. *Good ... neere*] Lines end, *majeſty, ... you, ... head ... gone, ... it ... near.* Pope. *majeſty! ... you, ... head, ... gone, ... near.* Theob. et seq.

6. *Maieſtie:*] Ff. *Majeſty,* Rowe. *Majeſty!* Theob.

6. *Iury*] F_2. *Jewry* F_3F_4.

7. *pleas'd*] *plaes'd* Sta. *Photo-lith.*

8–10. *That* Herods ... *neere*] Lines end, *head ... gone, ... it: ... near.* Pope. *head...gone, ...near.* Theob. et seq.

8, 9. *how? ... it:*] Ff. *how? ... it.* Johns. Varr. Mal. Steev. Varr. Knt, Sing. Ktly. *how, ...it?* Coll. Dyce, Wh. Sta. Glo. Cam. Hal.

11. *Maieſtie.*] *Majeſty.* Ff. *Majeſty!* Han. *Majeſty,*— Theob. Warb. et seq.

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4. **Go too, go too**] WORDSWORTH (p. 341): I have ventured to alter the common text into 'Go to him, go,' because the former, which is 'a phrase of exhortation or reproof' (Schm. 'Lex.'), does not appear to give the meaning here required; unless indeed we can suppose it to signify,—'Don't tell me of his being afeard. I insist upon seeing him;' which puts at least an awkward strain upon the words. —DEIGHTON excellently paraphrases it as 'nonsense, nonsense.'

5. **the Messenger**] COLLIER (ed. ii): He is again called Elis in the MS. [See II, v, 29.]—MRS JAMESON (p. 140): The man is afterwards brought back, almost by force, to satisfy Cleopatra's jealous anxiety, by a description of Octavia:—but this time, made wise by experience, he takes care to adapt his information to the humours of his imperious mistress, and gives her a satirical picture of her rival. The scene which follows, in which Cleopatra—artful, acute, and penetrating as she is—becomes the dupe of her feminine spite and jealousy, nay, assists in duping herself; and after having cuffed the messenger for telling her truths which are offensive, rewards him for the falsehood which flatters her weakness—is not only an admirable exhibition of character, but a fine moral lesson.

6. **Herod of Iury**] See I, ii, 31. Alexas refers to the ferocious tyrant of the old mystery plays; Cleopatra's thoughts wander to the living Herod.

Cleo. Did'ſt thou behold *Octauia?*
Meſ. I dread Queene.
Cleo. Where?
Meſ. Madam in Rome, I lookt her in the face: and ſaw her led betweene her Brother, and *Marke Anthony.*
Cleo. Is ſhe as tall as me?
Meſ. She is not Madam.
Cleo. Didſt heare her ſpeake? Is ſhe ſhrill tongu'd or low?
Meſ. Madam, I heard her ſpeake, ſhe is low voic'd.
Cleo. That's not ſo good: he cannot like her long.

12. *Did'ſt thou behold*] Separate line, Theob. Warb. et seq. (except Sta. Glo.)

15, 16. *Madam* ... Anthony.] Lines, end, *face:...and...Antony.* Rowe, Pope, Han. *In Rome Madam...led...Antony.* Theob. Warb. et seq. (subs.)

15. *Madam in Rome*] *In Rome, Madam.* Theob. Warb. Johns.

19, 20. *Didſt...low?*] One line, Rowe et seq.

20. *ſhrill tongu'd*] *shrill-tongued* Rowe ii et seq.

21. *ſpeake, ... voic'd*] *ſpeake ... voic'd* Sta. *Photo-lith.*

low voic'd] *low-voic'd* Pope et seq.

12. **Did'st thou behold Octauia?**] SAINT-MARC GIRARDIN (iv, 403): The scene which follows is comical, but of a vulgar comicality. Cleopatra exhibits the unrest and curiosity of a rival; she shows none of that confidence in herself which constituted an element of her power.

17. **as tall as me**] ABBOTT (§ 210): Probably 'as' was used with a quasi-prepositional force.—STEEVENS here refers to Melvil's *Memoirs* (see II, v, 143) and RITSON shows, by the date of the publication of these *Memoirs*, how extremely improbable it is that there can be here any allusion to Queen Elizabeth's interview with Melvil, and concludes his note with the remark that 'such enquiries [as Elizabeth put to Melvil concerning the personal appearance of the Queen of Scots] are, no doubt, perfectly natural to rival females, whether queens or cinder-wenches.'

20. **shrill tongu'd**] THISELTON (p. 17): Cleopatra is evidently wishing to compare Octavia with 'shrill-tongu'd Fulvia.' See I, i, 45.

22. **That's not so good: he cannot like her long**] MALONE: Cleopatra perhaps does not mean—'That is not so good a piece of intelligence as your last;' but, '*That, i. e.* a low voice, is not so good as a shrill tongue.' That a low voice (on which our author never omits to introduce an eulogium when he has an opportunity) was not esteemed by Cleopatra as a merit appears from what she adds afterwards, —'*Dull of tongue*, and dwarfish!' Perhaps the author intended no connection between the two members of this line; and that Cleopatra, after a pause, should exclaim—'He cannot like her, whatever her merits may be, for any length of time.' It has been justly observed that the poet had probably Queen Elizabeth here in his thoughts. The description given of her by a contemporary, about twelve years after her death, strongly confirms this supposition. 'She was (says the Continuator of Stowe's *Chronicle*) *tall of stature*, strong in every limb and joynt, her fingers small and long, her *voyce loud and shrill.*'—STEEVENS: It may be remarked, however, that

Char. Like her ? Oh *Iſis* : 'tis impoſſible.
Cleo. I thinke ſo *Charmian*: dull of tongue, & dwarfiſh
What Maieſtie is in her gate, remember
If ere thou look'ſt on Maieſtie.
Meſ. She creepes:her motion, & her ſtation are as one:
She ſhewes a body, rather then a life,
A Statue, then a Breather.
Cleo. Is this certaine ?
Meſ. Or I haue no obſeruance.
Cha. Three in Egypt cannot make better note.
Cleo. He's very knowing, I do perceiu't,
There's nothing in her yet.
The Fellow ha's good iudgement.
Char. Excellent.
Cleo. Gueſſe at her yeares, I prythee.
Meſſ. Madam, ſhe was a widdow.
Cleo. Widdow ? *Charmian*, hearke.

24. *dwarfiſh*] *dwarfiſh.* F_3F_4. *dwarfish !* Cap. et seq.
25. *gate,*] Ff. *gate ?* Rowe. *gait ?* Johns.
26. *look'ſt*] Ff, Rowe, Var. '73. *look'dst* Pope et cet.
27. *She creepes*] Closing line 26, Rowe et seq.
32. *Three ... cannot*] *Not three in Ægypt can* Pope.
32–34. *Three...yet.*] Lines end, *Egypt ...knowing...yet.* Theob. et seq.
38. *Madam*] Closing line 37, Steev. Varr. Knt, Coll. Sing. Dyce, Wh. Sta. Glo. Cam. Hal. *Her years, madam ?* Cap. (separate line.)
widdow.] *Widow.* F_4. *widow,*— Dyce, Sta. Glo. Cam.
39. *Widdow ?*] *widow !* Dyce, Sta. Glo. Cam.

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when Cleopatra applies the epithet 'shrill-tongued' to Fulvia, it is not introduced by way of compliment.—IRVING EDITION: Cleopatra means that a low voice is so good a thing in itself that it is 'not so good' for *her*, as it denotes a charm in Octavia. The latter part of the line is not at all consequent on what has just been said, but expresses the secret anxiety of the woman by her emphasis in uttering it. It would be better, perhaps, to print it as a separate sentence.—[This last interpretation is, to me, the true one. Cleopatra was thinking of herself, not of any quality of voice, and was, moreover, determined, as with the 'venom clamours of a jealous woman,' to regard every quality of Octavia in the worst possible light. As for 'the poet's' having Queen Elizabeth in his thoughts,—we here need Mr Burchell, to ejaculate 'Fudge!' It is quite as likely that he was thinking of Marian Hacket.—ED.]

27. **her motion, & her station are as one**] STEEVENS: 'Station' means the act of standing, as in *Hamlet*, 'A station like the herald Mercury.'—III, iv, 58.—[An impossible lie; the very depth of obsequiousness or terror.—ED.]

39. **Widdow**] STEEVENS: Cleopatra rejoices in this circumstance; it sets Octavia on a level with herself, who was no virgin when she fell to the lot of Antony.—[Cleopatra 'rejoices' because a 'widow' is suggestive of age and waning charms,

Meſſ. And I do thinke ſhe's thirtie.
Cle. Bear'ſt thou her face in mind? is't long or round?
Meſſ. Round, euen to faultineſſe.
Cleo. For the moſt part too, they are fooliſh that are ſo. Her haire what colour?
Meſſ. Browne Madam: and her forehead As low as ſhe would wiſh it.

41. *Bear'ſt...face*] Separate line, Cap.
is't] *is it* Varr. Mal. Ran. Steev. Var. '03, '13.
43, 44. *For...colour?*] Lines end, *too ... colour?* Pope,+, Varr. Mal. Ran. Steev. Var. '03, '13.
43. *they are*] *They're* Pope,+, Dyce ii, iii.
44. *Her...colour*] Separate line, F_3F_4, Rowe, Cap. Var. '21, Knt, Coll. Sing. Dyce, Wh. Sta. Glo. Cam. Hal.
45, 46. *Browne...it.*] Lines end, *low ...it.* Steev. Var. '03, '13.
46. *As low*] *is as low* Steev. Var. '03, '13.

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and therefore less likely to hold Anthony's affection in thrall as long as would a blushing young bride.—ED.]

43. **they are foolish**] STEEVENS: This is from the old writers on physiognomy. So, in Hill's *Pleasant History*, etc., 1613: 'the head *very round*, to be forgetful and *foolish*.' Again, 'the head *long*, to be prudent and wary.'—p. 218.—[The date, 1613, diminishes the value of these quotations, as far as the present play is concerned. —ED.]

45. **Madam**] WALKER (*Vers.* 174): *Ma'am*, I think, renders the line more harmonious. I think that these speeches ought to be arranged as by Nares, *s. v.* Forehead.

45. **forehead**] NARES (*s. v.* Forehead): A high forehead was formerly accounted a great beauty, and a low one a proportionable deformity; so completely has taste changed in this respect. 'Her eyes are grey as glass, and so are mine; Ay, but *her forehead's low* and *mine's as high*.'—*Two Gent.* IV, iv, 197. 'For this is handsomeness, this that draws us Body and bones; Oh, *what a mounted forehead*, What eyes and lips, what every thing about her.'—Beaumont and Fletcher's *Mons. Thomas*, I, i. 'Her iuorie *forhead*, full of bountie braue, *Like a broad table* did it selfe dispred, For Loue his loftie triumphes to engraue, And write the battels of his great godhed.' —Spenser, *Faerie Queene*, II, iii, 213. This is part of the description of a perfect ideal beauty:—'Her *forehead smooth, full, polish'd, bright*, and *high*, Bears in itself a graceful majesty.'—*Witts Recreations*, sign. V 2, b. Thus also Sir Philip Sidney describes the beautiful Parthenia:—'For her great gray eye, which might seeme full of her own beauty; *a large, and exceedingly faire forehead*, with all the rest of her face and body, cast in the mould of noblenesse, was yet attired,' etc.—Book i, p. 59. A lady jocularly setting forth her own beauty, enumerates, 'True complexion If it be red and white, a *forehead high*.'—Beaumont and Fletcher's *Woman Hater*, III, i. Cleopatra, when full of jealousy, is delighted to find that her rival has a *low forehead*. [The phrase], as low 'as she would wish it' is said ironically, for much lower. The dialogue would be improved a little in spirit, if we might read it thus: '*Mess.* Brown, Madam. *Cleop.* And her *forehead?* | *Mess. As low as she could wish it.*' A *low forehead* is humorously mentioned as the most striking deformity of apes:—'And all be turn'd to barnacles, or to apes, With *foreheads villainous low*.'—*Tempest*, IV, i.

Cleo. There's Gold for thee,
Thou muſt not take my former ſharpeneſſe ill,
I will employ thee backe againe : I finde thee
Moſt fit for buſineſſe. Go, make thee ready,
Our Letters are prepar'd.
Char. A proper man.
Cleo. Indeed he is ſo : I repent me much
That ſo I harried him. Why me think's by him,
This Creature's no ſuch thing.
Char. Nothing Madam.
Cleo. The man hath ſeene ſome Maieſty, and ſhould know.
Char. Hath he ſeene Maieſtie ? *Iſis* elſe defend : and ſeruing you ſo long.
Cleopa. I haue one thing more to aske him yet good *Charmian* : but 'tis no matter, thou ſhalt bring him to me where I will write; all may be well enough.
Char. I warrant you Madam. *Exeunt.*

47. *There's*] *There is* Steev. Varr.
thee,] *thee.* Rowe ii.
50. *ready*] *ready, while* Cap.
51. [Exit Mes. Han.
54. *Why*] Om. Pope, Han.
me think's] F_2. *me thinks* F_3. *methinks* F_4.
56. *Nothing*] *O nothing* Pope, +, Cap. Steev. *No, nothing* Ktly.
59, 60. *Hath...long.*] Lines end, *defend:* ...*long.* Rowe et seq.
defend: ... *long.*] Ff. *defend!* ... *long.* Pope, Han. *defend!* ... *long?* Theob. Warb. Johns. *defend,* ... *long!* Cap. et cet.
61–63. *I haue* ... *enough*] Lines end, *Charmian...me...enough* Rowe et seq.
61. *I haue*] *I've* Pope, +, Dyce ii, iii.

46. **as she would wish it**] CAPELL (i, 37) : [Heath, p. 458] has propos'd, to read—*you would;* but, in this, there is something indelicate : The sentence would be better amended (if amendment be necessary), by reading—*Lower than she would*, etc.; and this, perhaps, is intended in the words that the printers have given us.—[Collier's MS gives the same reading that Heath conjectured; Malone also conjectured it. Dyce asserts that none of them was 'aware that the Messenger uses a cant phrase,' inasmuch as Steevens writes that he 'once overheard a chambermaid say of her rival "that her legs were as thick *as she could wish them.*"']

54. **I harried him**] MURRAY (*N. E. D. s. v.* Harry. 4.) : To worry, goad, torment, harass; to maltreat, ill-use, persecute.

57. **The man hath seene some Maiesty**] MRS JAMESON (ii, 141) : Do we not fancy Cleopatra drawing herself up with all the vain consciousness of rank and beauty as she pronounces this last line? and is not this the very woman who celebrated her own apotheosis,—who arrayed herself in the robe and diadem of the goddess Isis, and could find no titles magnificent enough for her children but those of *the Sun* and *the Moon?*

[*Scene IV.*]

Enter Anthony and Octauia.

Ant. Nay, nay *Octauia*, not onely that,
That were excuſable, that and thouſands more
Of ſemblable import, but he hath wag'd
New Warres 'gainſt *Pompey*. Made his will, and read it,
To publicke eare, ſpoke ſcantly of me,
When perforce he could not
But pay me tearmes of Honour : cold and ſickly
He vented then moſt narrow meaſure:lent me,
When the beſt hint was giuen him : he not look't,
Or did it from his teeth.

Scene IV. Rowe et seq.
Athens. Rowe. A Room in Antony's House. Cap.
1–42. Om. Gar.
2, 3. *that, That were*] *that,—that Were* Mal.
5. Pompey.] Pompey, Ff. *Pompey;* Rowe et seq.
read it,] *read it* Rowe et seq.
6, 7. *ſpoke...not*] Sep. line, Cap. et seq.
6. *ſcantly*] *scantily* Theob.+, Varr. Ran. *scant'ly* Cap.
6. *of me,*] *of me;* Rowe et seq. (subs.)
7. *When perforce*] *And when at any time perforce* Han.
8. *Honour :*] *honour*, Rowe et seq.
9. *then moſt...meaſure:lent me,*]*them; most narrow measure lent me;* Rowe et seq.
10. *him :*] Ff, Knt. *him*, Rowe et cet.
not look't] Ff, Knt, Coll. ii. *had look't* F_2. *had lookt* F_3F_4. *o'er-look'd* Rowe, Pope. *not took't* Thirlby, Theob. et cet. (*not took it* Varr. Ran.)

In Kemble's Acting Copy this scene follows and continues the next scene, Scene v, which is then transposed so as to follow Scene ii. Scene vii closes Act II.

5. **New Warres**] DEIGHTON: That is, contrary to the agreement between us, and without asking my assent.

5. **Made his will, etc.**] According to Plutarch (see *Appendix*), it was Antony's Will which Cæsar removed from the custody of the Vestal nuns; after reading it himself and noting 'certain places worthy of reproach,' Cæsar 'assembled all the Senate and read it before them all. Whereupon divers were marvellously offended.' Of course there is some corruption in the text. Anthony could have no possible cause of complaint if Cæsar chose to make his own Will and read it in public. The corruption lies in the words 'made his' for which he who lists may easily substitute any words that will make the text conform to Plutarch.—ED.

5, 6. **will, . . . it, . . . of me,**] THISELTON (p. 17) calls attention to these commas as indications of the 'impetuosity of Antony's utterance.' It is possible that Thiselton is right, but at the same time we must remember that no great dependence is to be placed on the punctuation of the Folio, which is somewhat remote from any authoritative contact with Shakespeare's own hand.—ED.

6. **scantly**] That is, slightingly.

8–10. **Honour : . . . vented then . . . measure : . . . look't**] The changes introduced by ROWE in this impossible punctuation, and the change by him of 'vented then' into 'vented *them*,' have been unanimously adopted by all succeeding editors.

Octaui. Oh my good Lord, 12
Beleeue not all, or if you muſt beleeue,
Stomacke not all. A more vnhappie Lady, 14

13. *all,*] *all;* Pope.

Tolerable sense can be made even in the present text, with its present punctuation, until we come to the colon after 'measure,' which leaves 'lent me' inexplicable, unless we suppose that it bears a meaning unknown elsewhere. KNIGHT alone, among editors, retains the colon after 'giuen him.' In Booth's *Reprint* there is a semi-colon after 'measure,' not a colon, as in my copy of F_1.—ED.

10. he not look't] THIRLBY's emendation, 'he not *took't*,' which has been adopted by nearly all editors, is to be found, without comment, in Nichols (*Illust.* ii, 228). It means, of course, that Anthony did not take the 'best hint,' and receives some confirmation, albeit very slight, from the spelling in the Folio, where the apostrophe in 'look't,' as an abbreviation of *looked*, is somewhat unusual. KNIGHT and COLLIER (ed. ii) are the only modern editors who adhere to the Folio. The former does not believe that the 'best hint' is here referred to, but 'on the contrary' he says, 'although it was hinted to Cæsar when speaking that he should mention Antony with terms of honour, he lent him most narrow measure—cold and sickly. His demeanour is then more particularly described. He *looked* not upon the people as one who is addressing them with sincerity—he *spoke* from his teeth, and not with the full utterance of the heart.' COLLIER (ed. ii) retained *look't* because, I suppose, it had not been changed by his MS corrector, who had, however, changed 'not look't' to '*but* look't,'—an emendation which Collier did not adopt, because he doubted 'if there were any confusion here, for what Antony means to say is apparent enough as the text stands: Cæsar would not look to avoid taking the least hint, or if he did look, and took the hint, his praise was superficial and insincere.' On this reading of Collier's MS Corrector, DYCE (*Notes*, p. 153) remarks that 'it has not only great obscurity of expression, but is also unsuited to what immediately follows: "he but look'd, OR did it from his teeth." I have little doubt,' he adds, 'that Thirlby's much simpler emendation (*which alters only a single letter*) restores the genuine reading.' Later, in his edition, Dyce is more emphatic and pronounces the emendation of Collier's MS 'little better than nonsense.' Later still, in his *Strictures* (p. 205) he criticises not the emendation of Collier's MS, but Collier himself for following the Folio. 'What,' he asks, 'could induce Mr Collier to adopt here, in his new edition, the ridiculous reading of the folio, which admits of nothing but a ridiculous explanation?'—ANON. (*Blackwood*, Oct. 1853, p. 467; supposed to be LETTSOM): 'We may be pretty sure that [Thirlby's emendation] is the right reading, as it is assuredly the only one which makes sense.'—[Thirlby's change is so trifling, while the gain is so marked, that I think it may be adopted without heinous disloyalty to the Folio.—ED.]

11. Or did it from his teeth] STEEVENS: Whether this means, as we now say, in spite of his teeth, or that he spoke through his teeth, so as to be purposely indistinct, I am unable to determine.—[Knight's interpretation is to be found in the preceding note; Collier's, which is virtually the same, is that 'what Cæsar said in praise of Antony came from no nearer his heart than his teeth.' Singer appositely quotes from the *Adagia nonnulla* in Withals's *Dictionarie . . . deuised for the capacity of Children*, 1616, p. 562: 'Linguâ amicus. *A* friend from the teeth outward.']

14. Stomacke] That is, resent; as in II, ii, 11.

If this deuiſion chance, ne're ſtood betweene
Praying for both parts :
The good Gods wil mocke me preſently,
When I ſhall pray:Oh bleſſe my Lord, and Husband,
Vndo that prayer, by crying out as loud,
Oh bleſſe my Brother. Husband winne, winne Brother,
Prayes, and diſtroyes the prayer, no midway
'Twixt theſe extreames at all.

16, 17. *Praying...me*] One line, Rowe, Pope, Theob. Han. Warb.
Praying...preſently] One line, Var. '78, '85, Mal. Var. '21.
17. *The*] *And the* Steev. Var. '03, '13. *Sure, the* Dyce ii, iii.
preſently] Om. Rowe, Pope, Theob. Han. Warb. Cap. Var. '73, Ran.
18. *pray*] *praying* Rowe.
Oh ... Husband] As quotation, Theob. et seq. (subs.)
18. *my Lord, and Husband,*] *my husband! presently* Cap. Var. '73. *my husband! and presently* Ran.
19. *Vndo*] *And undo* Ktly. *And then undo* Words.
out] Om. Words.
20. *Oh ... Brother*] As quotation, Theob.
21. *midway*] *mid way* Cap. (Errata.)

16, 17. **Praying . . . presently**] It is 'infinitely distressing' (as Sydney Smith would say) to note the attempts which have been here made to amend what is deemed the defective metre of these two fragmentary lines. That the emotion of the speaker should have here any influence is not to be for a moment considered; in all circumstances Shakespeare should be made to know that lines must have five feet, and to attain this end his words are to be at will lengthened, or compressed, or even omitted altogether. ROWE and his followers read as one line, 'Praying for both parts: the good Gods will mock me,' and omit 'presently.' STEEVENS, in 1778, runs the two lines into an interminable one of fourteen syllables, and is followed in the union of the lines by WALKER (*Crit.* iii, 301), who, however, reduces the number of syllables by omitting 'good,' and by reading (can it be conceived?) 'praying' as a monosyllable! (I had rather be a pagan, suckled in a prose outworn, than think heaven could be moved by *pra'ng*.) In 1793, Steevens reverts to the division of the Folio, but pieces out the second line with an *and*, '*And* the good Gods,' etc. DYCE follows Steevens, but rejects his *and*, and substitutes instead, '*Sure* the good Gods,' etc. Finally, ABBOTT (§ 484), retaining the division of the Folio, refuses both Steevens's *and* and Dyce's *sure*, and beautifully counteracts Walker's irreverent *pra'ng* by a pious prolongation of 'good': 'The *gó* | *od* góds | will móck | me prés | ently.' The 'vnhappie Lady's' broken heart and broken speech are all forgotten. —ED.

17. **presently**] This word, which means, of course, *immediately*, CAPELL transfers to the end of the next line, reading, 'When I shall pray, *O, bless my husband!* presently | Undo,' etc. which is harmless enough, had he only explained the construction of 'Undo,'—a difficulty which RANN, who followed him in transferring 'presently,' observed and obviated. See *Text. Note* 18.—ED.

21, 22. **no midway . . . at all**] STEEVENS: Compare *King John*, III, i, 331–6, where the situation and sentiments of Blanche resemble those of Octavia.—DEIGHTON refers to the similar case of Volumnia in *Coriolanus*, V, iii, 106–9.

Ant. Gentle *Octauia*,
Let your beſt loue draw to that point which ſeeks
Beſt to preſerue it : if I looſe mine Honour,
I looſe my ſelfe : better I were not yours
Then your ſo branchleſſe. But as you requeſted,
Your ſelfe ſhall go between's, the meane time Lady,
Ile raiſe the preparation of a Warre
Shall ſtaine your Brother, make your ſooneſt haſt,

25, 26. *looſe*] *loſe* F_3F_4.
27. *your*] *yours* Ff et seq.
28. *between's*] Ff, Rowe,+, Dyce, Wh. Sta. Glo. Cam. *between us* Cap. et cet.
30. *ſtaine*] *strain* Theob. Han. Cap. *stay* Boswell, Coll. ii, iii (MS), Dyce ii, iii. *stem* Joicey (*N. & Q.* VII, xii, 343, 1891). *slack* Anon. ap. Cam.
Brother] *brother's* Bailey.

27. **Then your so**] MALONE: This is one of the many mistakes that have arisen from the transcriber's ear deceiving him, *your so* and *yours so* being scarcely distinguishable in pronunciation. See line 34, below.

30. **Shall staine your Brother**] THEOBALD: But, sure, Antony, whose business here is to mollify Octavia, does it with a very ill grace: and 'tis a very odd way of satisfying her, to tell her the war, he raises, shall 'stain,' *i. e.* cast an odium upon her brother. I have no doubt, but we must read, with the addition only of a single letter —'Shall *strain* your brother;' *i. e.* shall lay him under constraints; shall put him to such shifts, that he shall neither be able to make a progress against, or to prejudice me. Plutarch says, that Octavius, understanding the sudden and wonderful preparations of Antony, was astonished at it; for he himself was in many wants, and the people were sorely oppressed with grievous exactions.—JOHNSON: I do not see but 'stain' may be allowed to remain unaltered, meaning no more than *shame* or *disgrace*.—STEEVENS: So, in some anonymous stanzas among the poems of Surrey and Wyatt: 'here at hand approacheth one Whose face will *stain* you all.' Again, in *Shore's Wife*, by Churchyard, 1593: 'So Shore's wife's face made foule Browneta blush, As pearle *staynes* pitch, or gold surmounts a rush.' Again, in Churchyard's *Charitie*, 1595: 'Whose beautie *staines* the faire Helen of Greece.'—MALONE: I believe a line betwixt these two has been lost, the purport of which probably was, 'unless I am compelled in my own defence, I will do no act that *shall stain*,' etc. After Antony has told Octavia that she shall be a mediatrix between him and his adversary, it is surely strange to add that he will do an act that shall disgrace her brother.—RANN ingeniously reads '*stain*, and explains it as standing for *sustain*, that is, 'in defence of him.'—BOSWELL: Perhaps we should read: 'Shall *stay* your brother;' shall check and make him pause in his hostile designs.—SINGER: To 'stain' is not here used for to shame, or disgrace, as Johnson supposed; but for to eclipse, extinguish, throw into the shade, to put out; from the Old French *esteindre*. In this sense it is used in all the examples quoted by Steevens.—STAUNTON agrees with Singer as to the meaning of 'stain,' but adds that '*stay*, suggested by Boswell, is more accordant with the context, and may easily have been misprinted "stain."' —DYCE (ed. i): If 'stain' be right, it is equivalent to—*throw into the shade;* in which sense the word was formerly very common; *e. g.* 'She stains the ripest virgins of the age.'—Beaumont and Fletcher's *Cupid's Revenge*, II, ii; 'I saw sixe gallant

So your defires are yours. 31
Oct. Thanks to my Lord,
The Ioue of power make me moſt weake, moſt weake,
You reconciler: Warres 'twixt you twaine would be, 34

33. *moſt ... weake,*] *although most weak,* Han. 34. *You*] *Your* Ff.

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nymphes, I saw but one, One stain'd them all . . . They borrowed beames from her star-staining eyes.'—Lord Sterling's *Aurora*, sig. C 4., ed. 1604.—WALKER (*Crit.* iii, 301) quotes the Folio text, and asks, 'What does this mean? Besides, would Antony speak thus to Octavia?' Whereto, LETTSOM, Walker's editor, replies in a footnote, 'Two very natural questions! Is it too bold to read,—"I'll raise *no* preparation of war *T'* *assail* your brother"? *The* crept in from the line above, and expelled *no*. . . . *Stain*, *strain*, and *stay* are alike nonsense.'—INGLEBY (*Sh. Hermeneutics*, p. 96): Certainly had 'strain' been in the old text we should have been well satisfied with it. But while regarding that as *facile princeps* among the proposed substitutes, we hold it to be quite inferior to the word of the folio. *Compromise* would be a dilution of 'stain,' in the sense we believe Shakespeare to have intended. —DEIGHTON quotes 'To dim his glory, and to stain the track Of his bright passage to the occident.'—*Rich. II:* III, iii, 66; 'Clouds and eclipses stain both moon and sun.'—*Sonn.* XXXV, 3.—BR. NICHOLSON (*N. & Qu.* VIII, i, 182, 1892): No change seems to me to be required. Antony proudly says that his preparation will so show beside Cæsar's that it will overpoweringly eclipse it or stain it, as also that it will stain the colour of Cæsar's wishes to Antony's own. It will change or stain Cæsar's gules to the olive colour of peace. Antony's greater preparation will so stain and colour Cæsar and his purposes as to effect a total change in the latter; change them from thoughts of war to thoughts of the desirability and safety of peace. —[If we could but be perfectly sure that the effect on Cæsar of Anthony's *staining* would be to evoke thoughts of peace, and not of somewhat excusable anger, Dr Nicholson's interpretation would be faultless and carry conviction. Unfortunately, however, prognostication is here doubtful, and 'stain' cannot but convey a meaning which is, to say the least, uncomfortable. Hence the struggles of the critics to soften it. But is there any need of softening it? Be it as offensive as it will, it still remains the word of the text. Anthony's bearing towards Octavia is not deferential—hardly gentle. When he enters he is irritably dissenting from her, and we can see that he is providing for the speedy desertion of her, for which we were prepared, in the first hours after he was married, by his resolve to go to Egypt; where his pleasure lay.—II, iii, 43.—ED.]

31. **So your desires are yours**] That is, make the earliest haste, so that what you desire may become your own.

34. **You reconciler**] WALKER (*Crit.* ii, 191) quotes this 'You' in his list of instances where *you* and *your* have been confounded in the Folio, but MALONE had already pointed out that the error arose from a confusion by the ear, due to the proximity of the two *r*'s. See line 27, above.

34. **Warres 'twixt you twaine would be**, etc.] HEATH (p. 458): The sense seems to be, As you are joint masters of the world, which in your union is united, so wars between you give an image of the cleaving of that world, and you both endeavouring to solder that cleft with the carcases of those who will be slain in the

As if the world ſhould cleaue,and that ſlaine men
Should ſoader vp the Rift.
Anth. When it appeeres to you where this begins,
Turne your diſpleaſure that way, for our faults
Can neuer be ſo equall, that your loue
Can equally moue with them. Prouide your going,
Chooſe your owne company, and command what coſt
Your heart he's mind too. *Exeunt.*

[*Scene V.*]

Enter Enobarbus, and Eros.

Eno. How now Friend *Eros*?
Eros. Ther's ſtrange Newes come Sir.
Eno. What man?
Ero. *Cæſar* & *Lepidus* haue made warres vpon *Pompey*.
Eno. This is old, what is the ſucceſſe?

36. *ſoader*] *ſodder* F_3F_4, Rowe, Pope. *ſolder* Theob.
42. *he's*] *has* Ff.
Continue the scene. Rowe,+. Scene V. Cap. et seq.
The same. Another Room in the same. Cap.
1–25. Om. Gar.
1. Enter...] Enter...meeting. Cap.
4. *What*] *What*, Rowe.
5–12. Cæſar ... *Confine.*] Lines end, *war...success?...wars...rivalty:...them; ...letters ... Pompey. ... him, ... inlarge... confine.* Han. Lines end, *upon...Cæsar, ...Pompey, ... him ... not...had...appeal, ...Death...confine.* Ktly.
5. *warres*] *Warre* F_2. *War* F_3F_4, Rowe,+.
vpon] *on* Han.
6. *old,*] *old;* Pope.
what is] *what's* Han.

contest.—[Quoted with approval by HUDSON.]—JOHNSON: The sense is, that war between Cæsar and Antony would engage the world between them, and that the slaughter would be great in so extensive a commotion.

6–12. **This is old, . . . his Confine**] CAPELL (i, 38): The mixture of prose and verse in this scene, is a blemish that cannot be remedy'd without the exercise of such liberties as are hardly justifiable in an editor: [Hanmer] has put the prose into measure; but such measure as the ear will be startl'd with: it will run something better in the way that shall now be propos'd, first observing—that '*owne*' [in l. 11; see Johnson's note] must go out, as being absolute nonsense: '*Eno.* Pho! this is old; What's the success? | *Ero. Cæsar*, having made use of him in the wars | 'Gainst *Pompey*, presently deny'd him rivalty; | Would not let him partake i' the glory: And | Not resting here, accuses him of letters | He had formerly wrote [*or*, Wrote formerly] to *Pompey*: seizes him | On his appeal; so the poor third is up, | 'Till death enlarge his confine. | ' If the publick can relish it thus, it is at their service: and, to speak the truth, they should relish it; for, independent of other considerations, the prose that is given them in the text is every whit as offensive to the ear as even this verse.—[As given in the *Text. Notes*, HANMER'S division of these lines is almost unintelligible, owing to his textual emendations, which must be followed up

Eros. *Cæſar* hauing made vſe of him in the warres 'gainſt *Pompey*: preſently denied him riuality, would not let him partake in the glory of the action, and not reſting here, accuſes him of Letters he had formerly wrote to *Pompey*. Vpon his owne appeale ſeizes him, ſo the poore third is vp, till death enlarge his Confine.

7. *in the*] *i'th'* Han.
8. Pompey:] *Pompey*, Pope.
riuality] *rivalty* Rowe ii, Pope, Theob. Han. Warb. Cap.
9. *in the*] *of the* Rowe, Pope, Han.
of the] *of* F_3.
the action, and not] *them; Not* Han.
10. *he*] *which he* Han.
wrote] *written* Han.
11. Pompey.] *Pompey;* Cap. et seq. (subs.)
owne] Om. Cap.
ſeizes] *he seizes* Han.

in the *Text. Notes* as they occur. The subject is not important enough to have the space allotted to it which a reprint of the whole passage would have required.]—DELIUS (*Sh. Jhrbuch*, V, 268): In this Scene, the first speeches between Enobarbus and Eros, which are historical merely, to keep the audience abreast of the times, are in prose, and rise to blank verse only when Enobarbus, in words, which are humourous yet tinged with feeling, apostrophises the world which must now throw all its food to the two surviving triumvirs.

6. **successe ?**] STAUNTON: That is, What follows? What is the upshot?

8. **presently**] SCHMIDT (*Lex.*) includes this 'presently' in his list of examples meaning not *immediately*, but *shortly*. Of course, the decision will largely depend on our estimate of Cæsar's character. I prefer to think that Cæsar acted with his accustomed promptitude, and, as soon as Lepidus ceased to be of any use to him, instantly deposed him. In *Rich. III:* IV, ii, 26, there is a striking instance of the use of 'presently' in the sense of *immediately*, where we should assuredly expect the meaning *shortly:* Richard demands an immediate consent of Buckingham to the murder of the two young princes; Buckingham pleads for delay, for 'some breath, some little pause' and concludes with the promise 'I will resolve you herein presently.' Assuredly, this can mean nothing else but *shortly*, and yet the Qq, which a majority of the editors believe have preserved the purer text, read 'immediately.' —ED.

8. **riuality**] JOHNSON: That is, equal rank.—STEEVENS: So, in *Hamlet*, Horatio and Marcellus are styled by Bernardo 'the rivals' of his watch.

11. **Vpon his owne appeale**] JOHNSON: To 'appeal,' in Shakespeare, is to accuse; Cæsar seized Lepidus without any other proof than Cæsar's accusation.—[When Capell omitted 'own,' it is to be feared that he failed to understand the context which Johnson has so justly interpreted.—ED.]

11, 12. **the poore third is vp**] SCHMIDT (*Lex. s. v.* 6) defines 'up' in this sentence as equivalent to 'in confinement;' wherein he has been virtually followed by one or two editors who have defined it as equivalent to *shut up*. Schmidt himself had followed Delius, as is so often his wont; Delius thus translates the phrase, 'der arme Triumvir ist lebenslänglich eingesteckt,' whereto he was led, I think, as indeed were all the others, by the second clause, 'till death enlarge his *confine*.' But I doubt that this is the meaning here. To me it rather conveys the meaning of *finished, done*, as in the current phrase, 'the game is up.' The phrases, 'the

Eno. Then would thou hadſt a paire of chapsn o more, 13
and throw betweene them all the ſood thou haſt, they'le
grinde the other. Where's *Anthony*? 15

13–15. *Then*...Anthony *?*] Lines end, *more:* ... *haſt* ... *Antony ?* Han. Cap. et seq.

13. *Then*...*hadſt*] *Then, World! thou haſt* Han. Cap. Mal. et seq.

chapsn o more,] *chaps, no more,* Theob. Johns. *chaps, no more;* Han. Warb. Var. '73 et seq.

15. *the other*] *each other* Han. Ran. Coll. *one th' other* Heath. *the one the other* Cap. Mal. et seq.

Where's] *Where is* Han Coll. Wh. Hal. Ktly.

Parliament is up,' 'the Court is up,' quoted by *The Century Dictionary*, are hardly parallel, inasmuch as there may be the subaudition in them of rising up from their seats when the *session* is over. 'Till death enlarge his confine' may merely refer to no other confinement than the muddy vesture of decay which hems us all in.—ED.

13. **Then would thou hadst a paire of chapsn o more**] Since the days of MALONE'S edition in 1790, the list is unbroken of editors who have accepted HANMER'S emendation, 'Then, *world.*' HUDSON explains that 'a pair of chaps' is 'simply an upper and a lower jaw'; and MALONE that 'no more' means 'and only a pair.' JOHNSON paraphrases the whole sentence, 'Cæsar and Antony will make war on each other, though they have the world to prey upon between them.'

14. **throw betweene them all the food**, etc.] HEATH (p. 458): I apprehend this reflection is intended as a satire on the insatiable and incompatible nature of ambition, which no acquisitions can content, nor any considerations can reconcile to endure a partner.

14, 15. **they'le grinde the other**] In referring to the emendation, 'they'll grind *the one* the other,' LETTSOM (Walker, *Crit.* ii, 259, *footnote*) observes that it 'seems to be the joint property of Capell and Johnson.' Johnson assuredly proposed it in his edition published in 1765. Capell's edition (in which the emendation appears in the text printed in black letter as an indication that it is not in the original) is undated, but his Preface is dated 1767; and in a note on p. 18 of his *Introduction*, he gives the dates at which his volumes went irregularly to the press: 'the first sheet of this work,' he says, '(being the first of volume 2) went to the press in September, 1760: and this volume was follow'd by volume 8 [the volume containing the present play], 4, 9, 1, 6, and 7; the last of which was printed off in August, 1765.' Guided by this note, I have hitherto uniformly assumed that vol. 8 was printed in 1761, four years before Johnson's edition. But Capell nowhere says that his volumes were issued in the years they were printed; hence, for aught we can tell, they may have all appeared on the same day in 1766 or 1767, a full year lag of Johnson's. The fact, therefore, appears to be that, as regards the present emendation, to Capell belongs the priority of devising and of printing, and to Johnson the priority of publication, and it is publication that confers the prize and decides the ownership. Unfortunately for both critics, however, it is to be feared that their claims may be somewhat shorn of their glory. Heath's *Revisal of Shakespeare's Text* appeared in 1765, before either Johnson's edition or Capell's,—both refer to it. On p. 458, Heath remarks that there seemed to be an error in the present phrase which 'may be thus corrected, "They'll grind *one* th' other,"' which certainly contains the germ, afterwards expanded by both Capell and Johnson into '*the one* the other;'

Eros. He's walking in the garden thus, and ſpurnes
The ruſh that lies before him. Cries Foole *Lepidus*,
And threats the throate of that his Officer,
That murdred *Pompey*.
Eno. Our great Nauies rig'd.
Eros. For Italy and *Cæſar*, more *Domitius*,
My Lord deſires you preſently: my Newes
I might haue told heareafter.
Eno. 'Twillbe naught, but let it be: bring me to *Anthony*.
Eros. Come Sir, *Exeunt.*

16. *garden thus,*] *garden thus;* Theob.+, Cap. *garden—thus;* Var.'78 et seq. (subs.)
17. *Cries*] *Crys*, Rowe.
Foole Lepidus] As quotation, Theob.
18. *threats*] *threat* Han. ii (misprint.)
20. *Nauies*] *Navie's* F_2F_3. *Navy's* F_4.
21. Cæſar, *more*] *Cæsar; more* Rowe. *Cæsar. More*, Johns. et seq.
24. *but* ... Anthony] Separate line, Han. Cap. et seq.

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their 'joint property' turns out, therefore, to be the priceless asset of the definite article.—ED.

16. **in the garden thus**] Wherever in Capell's text there appears a dagger inserted between words or phrases, it is an indication of some action to be taken by the speaker. For instance, where Cleopatra says to the Messenger, 'there is gold, and here My bluest veins to kiss,' the lines thus appear in Capell's text: 'there is † gold and here † My bluest veins to kiss,' indicating that Cleopatra extends one hand with gold and the other to be kissed; it would be truly deplorable were an actress to suppose that Egypt's queen uses her feet on this occasion, and against this easy error Capell kindly does all he can to protect her. In the present line, after 'garden' Capell unsheaths a dagger, which means, I suppose, that Eros imitates Anthony's impatient strides. Here the little dagger is not too intrusive, albeit the end would have been gained by a dash, which STEEVENS, possibly taking the hint from Capell, adopted, and has been followed herein by all editors ever since.—ED.

21. **more Domitius**] JOHNSON: I have something more to tell you, which I might have told at first and delayed my news. Antony requires your presence.—[In a note on 'Conlord,' II, vii, 6, I stated that the ignorant haphazard guesses of George Gould would possibly cumber these pages no more. If anything be needed to justify this decision, a note on 'Domitius' by that critic will supply it. It is as follows: 'This is a curious misrendering of manuscript, as there are only Eros and Enobarbus, whom he is addressing, on the scene, and as there is no Domitius in the play. Eros simply tells Enobarbus that Antony is waiting for him.' There is no need to moralise the spectacle of attempts to amend the language of Shakespeare by one who has not even read over the *Dramatis Personæ* in any common edition. As far as George Gould is concerned, in these pages, the rest is silence.—ED.]

24. **'Twillbe naught**] CAPELL (i, 38): This has no relation to Eros' last words, but means,—the event will be naught; and is spoke with a look of much thoughtfulness, and after a silence of some length.

[*Scene VI.*]

Enter Agrippa, Mecenas, and Cæſar.

Cæſ. Contemning Rome he ha's done all this, & more
In Alexandria : heere's the manner of't :
I'th'Market-place on a Tribunall ſiluer'd,
Cleopatra and himſelfe in Chaires of Gold
Were publikely enthron'd : at the feet, ſat
Cæſarion whom they call my Fathers Sonne,

Scene V. Rowe,+. Scene VI. Cap. et seq.

Rome. Rowe. The Palace in Rome. Theob. A Room in Cæsar's house. Cap.

1. Enter...] Enter Cæsar, Agrippa, and Mecænas. Rowe.

2. *ha's*] *has* F_3F_4.

3. *manner*] *matter* F_3F_4, Rowe, Pope, Han.

of't] Dyce, Sta. Glo. Cam. *of it* Ff et cet.

4. *on a*] *on a a* F_3.

7. Cæſarion] *Cæſario* Rowe, Pope, Theob. Warb. Johns.

Fathers] *father* F_2.

2, 3. **Contemning Rome . . . of't**] CAPELL (i, 38) : The punctuation of former editions, old and new, sets this line and the next in a light that is not true, the truth of it being as follows. Cæsar enters in converse with some to whom he has been giving various instances of Antony's ill behaviour, and goes on to another and greater that happen'd at Alexandria; and, in ent'ring upon it, puts into their hands the dispatch he receiv'd it by.—[Of Capell's punctuation of this passage no note appears to have ever been taken ; possibly because, being a matter of Capell's individual preference, it is impossible to gainsay it. It is like Henderson's reading 'many a time,—and oft on the Rialto.' Capell thus reads : 'Contemning Rome, he has done all this: And more ; | In Alexandria,—here's the manner of it,— | I'the market-place,' etc. (In Capell's version, which he made for Garrick, the lines read : 'Contemning Rome, he *did* all this : And *once*, | In Alexandria,—here's the manner of it,' etc.) Surely this punctuation has much to commend it.—ED.]

3. **In Alexandria**, etc.] See Plutarch, *Appendix*.

6. **at the feet**] This is 'at *their* feet' in Collier's *Monovolume*, 1853, which is supposed to contain all changes made by his MS. The change is trifling and possible.—ED.

7. **my Fathers Sonne**] Julius Cæsar was the great uncle of Octavius. That he is here called his 'father' is, possibly, due to a passage in Plutarch's *Life of Brutus* (p. 1063, ed. 1595 ; p. 123, ed. Skeat) where we find that Octavius Cæsar 'was the sonne of Iulius Cæsars Nece, whom he had adopted for his sonne, and made his heire, by his last will and testament. But when Iulius Cæsar his adopted father was slaine, he was,' etc. At the first glance, it seems as though there were here two separate legal acts : an adoption as a son and the making of an heir ; in reality there was but one. It was only by Cæsar's Will that Octavius became an adopted son, and this was evidently so unusual and doubtful a process that Octavius afterward had the adoption confirmed by the curiæ. 'The phrase of "adoption by testament" (Cic. *Brutus*, 58) seems,' says Prof. GEORGE LONG (Smith's *Dict. Greek and Roman Antiquities*, s. v. *Adoptio*) 'to be rather a misapplication of the term ; for though a

And all the vnlawfull iſſue, that their Luſt
Since then hath made betweene them. Vnto her,
He gaue the ſtabliſhment of Egypt, made her
Of lower Syria, Cyprus, Lydia, abſolute Queene.
Mece. This in the publike eye?
Cæſar. I'th'common ſhew place, where they exerciſe,
His Sonnes hither proclaimed the King of Kings,
Great Media, Parthia, and Armenia
He gaue to *Alexander*. To *Ptolomy* he aſſign'd,
Syria, Silicia, and Phœnetia: ſhe
In th'abiliments of the Goddeſſe *Iſis*

11. *Of...Lydia*] One line, Rowe ii et seq.
Lydia] *Lybia* Upton, Johns.
12. *in*] *is* Ff.
13. *ſhew place*] *shew-place* Rowe.
exerciſe,] *exercise.* Theob.
14. *hither*] Ff. *were there* Rowe, Pope, Theob. Han. Warb. *he there* Johns. et cet.
14. *proclaimed*] *proclaim'd* F_3F_4 et seq.
the King] Ff. *the kings* Rowe et seq.
16. Ptolomy] Ptolemy F_3F_4.
he] Om. Han.
17. *Phœnetia*] *Phœnicia* Ff.
18. *th'abiliments*] *the habiliments* Rowe ii et seq.

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man or woman might by testament name a heres, and impose the condition of the heres taking the name of the testator or testatrix, this so-called adoption could not produce the effects of a proper adoption. It could give to the person so said to be adopted, the name or property of the testator or testatrix, but nothing more. Niebuhr (*Lectures*, vol. ii, p. 100) speaks of the testamentary adoption of C. Octavius by C. Julius Cæsar, as the first that he knew of; but the passage of Cicero in the *Brutus* and another passage (*Ad* Hirt. viii, 8) show that other instances had occurred before. A person on passing from one gens into another, and taking the name of his new familia, generally retained the name of his old gens also, with the addition to it of the termination *-anus* (Cic. *ad Att.* iii, 20, and the note of Victorius). Thus, C. Octavius, afterwards the Emperor Augustus, upon being adopted by the testament of his uncle, the dictator, assumed the name of Caius Julius Cæsar Octavianus; but he caused the adoption to be confirmed by the curiæ. As to the testamentary adoption of C. Octavius, see Drumann, *Geschichte Roms.* i, 337, and the references there given.' Were there any proof that Shakespeare had ever read Dion Cassius, I should not have referred to Plutarch as the possible source of this use of 'father.' Dion Cassius speaks over and over again of Julius Cæsar as the father of Octavius. —ED.

11. **Lydia**] UPTON (p. 243) changed 'Lydia' to *Lybia*, on the authority of the original Greek of Plutarch. But Shakespeare merely followed North's *Translation*. M. MASON calls attention to line 76 of this scene where 'Bochus' is called 'the King of Lybia,' thereby proving that 'the present reading [Lydia] is right.'

14. **Sonnes hither proclaimed**] In 'hither' there is another mishearing.

18. **In th'abiliments**] MURRAY (*N. E. D.*): Obsolete form of *Habiliment*, used in all the senses, but especially in those of warlike munitions and accoutrements,

That day appeer'd, and oft before gaue audience,
As 'tis reported ſo.
Mece. Let Rome be thus inform'd.
Agri. Who queazie with his inſolence already,
Will their good thoughts call from him.
Cæſar. The people knowes it,
And haue now receiu'd his accuſations.
Agri. Who does he accuſe?
Cæſar. *Cæſar*, and that hauing in Cicilie
Sextus Pompeius ſpoil'd, we had not rated him
His part o'th'Iſle. Then does he ſay, he lent me
Some ſhipping vnreſtor'd. Laſtly, he frets
That *Lepidus* of the Triumpherate, ſhould be depos'd,
And being that, we detaine all his Reuenue.
Agri. Sir, this ſhould be anſwer'd.

20. *reported ſo*] *reported, ſo* Ff et seq. (except Var. '21.)
21–23. *Let...him.*] Lines end, *thus... insolence...him.* Han. Cap. Var. '78 et seq. (except Knt.)
22. Agri.] Om. Han.
24, 25. *The...receiu'd*] One line, Pope et seq.
24. *knowes*] *know* F_3F_4 et seq.
26. *Who*] Dyce, Sta. Glo. Cam. Hal. *whom* Ff et cet.
does] *do's* F_3F_4, Rowe i.
27. Cæſar,] *Cæsar;* Theob. Warb. et seq.
27. *and that*] *for that* Han.
Cicilie] *Sicily* Rowe.
31, 32. *That ... Reuenue*] Lines end, *Triumvirate ... detain ... revenue.* Rowe et seq.
31. *Triumpherate,*] *Triumvirate,* Ff. *triumvirate* Rowe ii et seq.
32. *And being that,*] F_2, Rowe i. *And being that* F_3F_4. *And being, that* Rowe ii, Pope, Han. *and, being that,* Var. '21. *and, being, that* Theob. et cet.
33. *anſwer'd*] *anſwerd* F_2. *anſwered* F_3F_4, Rowe i.

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things which fitted out or made able for war.—IBID. (*s. v.* Habiliment, 4 plural): The apparel, vestments or garments appropriate to any office or occasion. (In this sense initial *h* has always prevailed; the connection with *able, ability*, being less obvious, and that with modern French *habit, habillement* more so.)

30, 31. **he frets That Lepidus of the Triumpherate, should be depos'd**] See II, iii, 30, where Abbott and Franz are quoted, who would explain this 'of' as grammatically following 'should be deposed.' This use of 'of' after 'depose' is the accepted idiom; see the examples in the *N. E. D.* (*s. v.* depose, † 4, † b). At the same time it may be observed from the punctuation of the Ff (nowhere followed since Rowe, ed. ii), that the compositor did not recognize this idiom, but supposed the sense to be, as it is quite possible it may be, 'he frets that Lepidus, he of the Triumvirate, should be deposed.'—ED.

32. **And being that, we detaine**] The *Text. Notes* reveal the various punctuations to which these words have been subjected, without, it must be acknowledged, greatly affecting the sense. The most idiomatic appears to be that of THEOBALD, adopted by the majority of editors. ABBOTT'S remark (§ 404, quoted at II, ii, 42) then applies, which explains 'being' as equivalent to *it being so.*

Cæſar. 'Tis done already, and the Meſſenger gone:
I haue told him *Lepidus* was growne too cruell,
That he his high Authority abus'd,
And did deſerue his change: for what I haue conquer'd,
I grant him part: but then in his Armenia,
And other of his conquer'd Kingdoms, I demand the like
Mec. Hee'l neuer yeeld to that.
Cæſ. Nor muſt not then be yeelded to in this.
Enter Octauia with her Traine.
Octa. Haile *Cæſar*, and my L. haile moſt deere *Cæſar.*
Cæſar. That euer I ſhould call thee Caſt-away.
Octa. You haue not call'd me ſo, nor haue you cauſe.
Cæſ. Why haue you ſtoln vpon vs thus? you come not
Like *Cæſars* Siſter, The wife of *Anthony*

34. *the*] *his* Ff, Rowe, +. *a* Coll. '53.
35. *I haue told*] *I told* Rowe ii, +, Var. '73. *I've told* Dyce ii, iii.
36. *he his*] *his* Ff.
37. *change: for*] *chance for* Ff. *chance. For* Rowe. *change. For* Pope, +, Var. '73.
I haue] *I've* Pope, +, Dyce ii, iii.
38. *his*] *this* Han. ii.
39. *And...I*] Separate line, Rowe et seq.
39. *the like*] *the like.* F_4 et seq.
40. *neuer*] *ne'er* Theob. ii, Warb.
41. *muſt not*] *must he* Pope, Theob. Han Warb.
42. with her Traine.] with Attendants. Rowe. Om. Cap.
43. *my L.*] *my Lord* F_3F_4.
46. *haue you*] *haſt thou* Ff, Rowe, Pope, Theob. Han. Warb. Cap.
vpon vs] *upon me* Ff, Rowe, Pope, Han.
come] *came* Ff, Rowe.

34. **Messenger**] WALKER (*Vers.* 200) scans this word as a 'quasi-disyllable.' Does there not lie in this 'quasi' a confession of weakness, nay, timidity? What honest man who loves the music of his English tongue would openly assert that we must adopt, in poetry (of all loves!), such words as *messgers*, *passgers*? ABBOTT (§ 468) follows Walker and observes that 'any unaccented syllable of a polysyllable may be sometimes softened and almost ignored,' and would fain have us imagine that the tripping dactyl 'messenger' is *softened* when uttered as a grim spondee, *messger.*—ED.

42. **with her Traine**] CAPELL omitted these words because, I presume, he noted that Cæsar says to Octavia 'you are come A market-maid to Rome;' in this omission he was followed by every editor down to Collier, who revives the present stage-direction and remarks, 'there can be no possible reason for following the example of modern editors by omitting these words. It must have been a small train; she had not "an army for an usher," as appears by what follows, but she was not wholly unattended, according to the practice of the stage when the Folio was printed.'

43. **Haile Cæsar, and my L.**] DEIGHTON: Her salutation is to him not only as Cæsar, ruler of Rome, but as one to whom as the head of her family she owes allegiance.

47. **The wife of Anthony**, etc.] CORSON (p. 296): The extravagance of Cæsar's language is evidently designed to exhibit his insincerity.

Should haue an Army for an Vſher, and
The neighes of Horſe to tell of her approach,
Long ere ſhe did appeare. The trees by'th'way
Should haue borne men, and expectation fainted,
Longing for what it had not. Nay, the duſt
Should haue aſcended to the Roofe of Heauen,
Raiſ'd by your populous Troopes: But you are come
A Market-maid to Rome, and haue preuented
The oſtentation of our loue; which left vnſhewne,
Is often left vnlou'd: we ſhould haue met you

50. *by'th'*] F_2. *by th'* F_3F_4. *by the* Cap. et seq.
51. *borne*] F_2. *born* F_3F_4, Rowe, Pope, Han. Cap.
56. *oſtentation*] *ostent* Theob. Han. Cap. Steev. Var. '03, '13.
57. *left*] *felt* Sing. conj. Huds.
vnlou'd] *unprized* or *uncared for* or *unknown* Bailey.

56. **The ostentation**] THEOBALD: I dare say the poet wrote: 'The *ostent*,' *i. e.* the shewing, token, demonstration of our love; and he uses it both in these acceptations, and likewise to signify *ostentation*. The Alexandrine therefore is wholly unnecessary. [Theobald here gives examples of *ostent* from the *Mer. of Ven.* and *Hen. V.* STEEVENS appropriated this emendation of Theobald, even to the illustrations from the *Mer. of Ven.* and *Hen. V.*; these, he calmly remarks, 'sufficiently authorize [*ostent*] the slight change I have made.' Not unnaturally, WALKER was thus misled when (*Crit.* iii, 302) he made the following note]: 'Steevens, perceiving the defect in the verse, reads,—*ostent*; which word, however, is always pronounced by Shakespeare *ostĕnt*; neither am I sure that he would have used it in this sense. I suspect that the true reading is *ostention* (properly *ostension*). This is nearer to the common text. Shakespeare is continually coining words from the Latin.'

57. **Is often left vnlou'd**] COLLIER (ed. ii): 'Is often *held* unlov'd,' says the MS; but with doubtful fitness.—SINGER (*Sh. Vind.* p. 293): The word *felt*, by a common accident at press, may have been jumbled into 'left,' consisting of the same letters.—ANON. (*Blackwood*, Oct. 1853, p. 467): If either of these emendations were adopted, we should require to read, 'is often felt *unloving*,' and this the measure will not permit. We therefore stand by the old text, the meaning of which we conceive to be—love which is left unshown is often left *unreturned*.—STAUNTON: With more likelihood we should read, 'Is often left *unpriz'd*.' 'Unlov'd' is a very problematical expression here, and appears to have been partly formed by the compositor from the word 'love' in the preceding line.—HUDSON [adopting Singer's *felt*]: The passage is commonly so pointed as to make 'which,' referring to 'love,' the subject of *is felt*; whereas it should be the clause itself,—'which *being* left unshown,' or 'the leaving of which unshown.'—CORSON (p. 297): 'Is often left unloved' means, deprived of its character as love.—SCHMIDT (*Lex. s. v.* Unloved): That is, not felt; *to love a love* being a similar phrase, as, for instance, *to think a thought*; compare 'what ruins are in me . . . by him not ruined?' *Com. Err.* II, i, 96. 'the want that you have wanted.' *Lear*, I, i, 282.—[The meaning of 'left unloved' may be, as Schmidt says, 'not felt,' but the

By Sea, and Land, ſupplying euery Stage
With an augmented greeting.
Octa. Good my Lord,
To come thus was I not conſtrain'd, but did it
On my free-will. My Lord *Marke Anthony*,
Hearing that you prepar'd for Warre, acquainted
My greeued eare withall: whereon I begg'd
His pardon for returne.
Cæſ. Which ſoone he granted,
Being an abſtract 'tweene his Luſt, and him.

62. *On*] *Of* Coll. '53.
64. *greeued*] *grieving* Ff, Rowe,+, Cap. Var. '73.
67. *abſtract*] Ff, Rowe, Pope, Knt, Del. *obstruction* Ktly. *obstacle* Cartwright. *obstruct* Theob. et cet.

learned German is, I think, far astray when he holds the present phrase to be an instance of the common construction of a verb with its cognate accusative; nor are either of the examples which he quotes parallels to the present phrase. He was misled, I think, by the jingle of the words. Adriana asks, 'what ruins are there in me which cannot be found to have been made ruins by him?' So, too, Cordelia deserves to experience the want of that affection in which she had herself been wanting. In what respect are these two examples parallel in construction to 'the ostentation of love which when left unshown is not felt'? Of course, in the three paraphrases just given, cognate accusatives cannot be found, and for the simple reason that they do not exist in the original sentences; herein lay Dr Schmidt's error. In the interpretation of the present phrase it seems to me that there has been a misapprehension of the person by whom the love is felt. The generally accepted meaning seems to be that if there is no expression of love, love will soon cease to exist. This, however, implies the possibility that Cæsar's love for his 'dearest sister' might grow cold, which is hardly an expression of deep fraternal feeling. It amounts almost to a threat. Whereas, Cæsar is pleading tenderly for himself, with gentle reproaches because Octavia has given him no chance to show his love for her, and urges that if there is no demonstration of his love she will soon cease to care whether he loves her or not, his love will be no longer prized; it becomes unvalued, 'unloved.' —ED.]

65. **pardon**] SCHMIDT (*Lex.*): Sometimes almost equivalent to leave, permission.

67. **an abstract**] THEOBALD: If Mr Pope or any other of the editors understand this ['abstract'], I'll willingly submit to be taught the meaning; but till then, I must believe, the Poet wrote, 'an *obstruct*,' *i. e.* his wife being an obstruction, a bar, to the prosecution of his pleasures with Cleopatra. And I am the rather convinced that this is the true reading, because Mr Warburton started the emendation too, unknowing that I had meddled with the passage.—[Warburton in his edition made no allusion to Theobald, but set forth the emendation as wholly his own, while repeating Theobald's very words in defining *obstruct*.]—STEEVENS: I am by no means certain that this change [*obstruct*] was necessary. Henley pronounces it to be 'needless, and that it ought to be rejected, as perverting the sense.' One of the meanings of *abstracted* is—*separated, disjoined*; and therefore our poet, with his usual licence,

Octa. Do not say so, my Lord.
Cæs. I haue eyes vpon him,
And his affaires come to me on the wind:wher is he now?
Octa. My Lord, in Athens.
Cæsar. No my most wronged Sister, *Cleopatra*
Hath nodded him to her. He hath giuen his Empire
Vp to a Whore, who now are leuying
The Kings o'th'earth for Warre. He hath assembled,

70. *And ... wind*] One line, Rowe et seq.
wher is he] *Where, say you, he is* Cap.
71. *in*] *he is in* Han.
74. *who*] *they* Coll. MS, Ktly.
74. *who now are*] *and now they're* Words.
are] *is* Cap. conj. Ran.
75–83. *He...Scepters*] Om. Gar.
75. *He*] *She* Cap. conj. Ran.
assembled] *dissembled* F_3F_4.

might have used it for a *disjunctive*. I believe there is no such substantive as *obstruct*: besides, we say, an obstruction *to* a thing, but not *between* one thing and another. As Mr Malone, however, is contented with Dr Warburton's reading, I have left it in our text.—KNIGHT: Although 'abstract' may be used with sufficient licence, it gives us the meaning which the poet would express, that Octavia was something separating Anthony from the gratification of his desires. It is better to hold to the original, seeing that Shakespeare sometimes employs words with a meaning peculiar to himself. His boldness may not be justified by example,—but his meaning has always reference to the original sense of the word.—SINGER: An *abstract between* is surely nonsense.—COLLIER (ed. ii): 'Abstract'—a mere misprint, which is set right in the MS. [*i. e.* by *obstruct.*]—DELIUS: 'Abstract' is equivalent to *abbreviation*, *abridgement*, *shortening*, and refers to the 'pardon for return.' Anthony gladly granted Octavia's return to Rome, because therein lay an abridgement or curtailing of the hindrances between his lust and him; that is, between the lovers now separated by Octavia's presence. The majority of editors refer 'abstract' to Octavia, instead of properly to 'which.'—SCHMIDT (*Lex. s. v.* Abstract): That is, the shortest way for him and his desires, the readiest opportunity to encompass his wishes.—[To me, Delius's definition of 'abstract,' with its reference to 'which,' carries conviction; it is justly drawn from the strict meaning of the word. Schmidt's paraphrase is weak and inferior to that of Delius, from which it is, not improbably, derived. I cannot find 'abstract,' as here used, in the *N. E. D.*; of *obstruct*, Dr Murray says, 'not otherwise known' than here in Theobald's emendation. In a choice between a word coined by Shakespeare and one coined by Theobald, I prefer the former, even were it as dark as ignorance.—ED.]

70, 71. **wher is he now? My Lord, in Athens**] Inasmuch as this is printed as one line since the days of Rowe, albeit lacking a syllable, WALKER (*Crit.* ii, 145) conjectured that at the end of the line Cæsar exclaims *No* (in addition to the 'No' beginning line 72). Walker adds, 'The omission of a word or words at the end of a line, not altogether unfrequent in the Folio, appears to have happened oftener than usual in the latter part of this play.'

74, 75. **who now are leuying ... He hath**] CAPELL (i, 38): The lines should be read thus, 'who now *is* levying ... *She* hath.'—MALONE: That is, which two persons now are levying, etc.

Bochus the King of Lybia, *Archilaus*
Of Cappadocia, *Philadelphos* King
Of Paphlagonia : the Thracian King *Adullas*,
King *Mauchus* of Arabia, King of Pont,
Herod of Iewry, *Mithridates* King
Of Comageat, *Polemen* and *Amintas*,
The Kings of Mede, and Licoania,
With a more larger Liſt of Scepters.
Octa. Aye me moſt wretched,
That haue my heart parted betwixt two Friends,
That does afflict each other. (breaking forth
Cæſ. Welcom hither : your Letters did with-holde our
Till we perceiu'd both how you were wrong led,
And we in negligent danger : cheere your heart,

76–82. *Lybia ... Licoania*] *Libya ; ... Cappadocia ; ... Paphlagonia ; ... Adallas ; ... Arabia ; ... Medes ; ... Jewry ; ... Comagene ; ... Lycaonia ;* Cap.

76. Bochus] *Bocchus* Theob.
Archilaus] *Archelaus* Theob.

78. Adullas] *Adallas* Rowe.

79. Mauchus] *Malichus* Rowe. *Malchus* Theob.
King] *the King* Ktly.

81. *Comageat*] *Comagene* Rowe. *Comagenè* Ktly.
Polemen] *Polemon* Theob.
Amintas] *Amyntas* Dyce, Sta. Glo. Cam.

82, 83. *The ... With a*] One line, Steev. Varr. Sing. Dyce.

82. *The ... Licoania*] *Of Lycaonia ; and the King of Mede.* Ran.
Kings] *King* Ff, Rowe, Pope, Theob. Warb.
Licoania] *Lycaonia* Ff.

83. *more*] Om. Han. Cap.

84. *Aye*] Ff. *Ah* Han. Cap. Ran. Steev. Varr. Knt, Coll. Ktly. *Ay* Rowe et cet.

86. *does*] *doe* Ff.

87. *Welcom hither*] Separate line, F_4 et seq.

88. *perceiu'd*] *perceived* Cap. Var. '78, '85, Ran. Coll. ii, Sta. Ktly, Dyce ii, iii.
wrong led] *wrong'd* Cap. Sta. Dyce ii, iii. *wronged* Var. '73, Ran. Sing. Coll. (MS), Ktly. *be-wronged* Dtn.

76–82. In comparing this list with Plutarch (see *Appendix*) UPTON (p. 238) detected certain discrepancies which he obviated by omitting 'King of Pont,' in line 79 (Polemen, in line 81, is the King of Pont); and by reading lines 81, 82 'Amintas of Lycaonia; and the king of Mede.' Whereby the two lists harmonise. CAPELL attained the same result more simply, perhaps, by reading 'King of *Medes*' (*Mede*, Heath conj.) in line 79, and in line 82, 'The Kings of Pont and Lycaonia,'—a conjecture of Heath. JOHNSON remarked, however, that 'it is probable that the author did not much wish to be accurate.' DYCE justly observes that the old text is doubtless what the author wrote.

79. King of Pont] KEIGHTLEY reads '*the* King of Pont' and suggests (*Exp.* 316) the probability that 'a proper name has been lost.'

83. more larger] For double comparatives, see ABBOTT, § 11.

89. negligent danger] CAPELL (i, 39): That is, in danger from negligence.—DELIUS: Shakespeare frequently uses adjectives combining both an active and a

u not troubled with the time, which driues
our content, theſe ſtrong neceſſities,
t determin'd things to deſtinie
vnbewayl'd their way. Welcome to Rome,
ıg more deere to me: You are abus'd
d the marke of thought: and the high Gods
you Iuſtice, makes his Miniſters
and thoſe that loue you. Beſt of comfort,

ntent, theſe] *content these* Pope.
eceſſities,] *necessities;* Theob.
t seq.
ods] *God* Ktly.
akes his] Ktly. *make his* Ff, 'ope, Coll. i. *make their* Theob. ırb. Johns. Varr. Ran. Knt, Sing. Dyce i, Wh. Hal. *make them* Cap. et cet.

97. *Beſt*] *Be* Rowe,+, Cap. Varr. Ran.
comfort,] Ff, Rowe,+, Rlfe. *comfort;* Cap. et cet.

ıense; compare 'ignorant present.'—*Macb.* I, v, 58, and 'ignorant conceal-*Wint. Tale*, I, ii, 397.

. determin'd things to destinie Hold, etc.] DEIGHTON: Let things that go on their way to destiny without your mourning them. It is possible, how-ıt the construction may be 'things determined to destiny,' *i. e.*, on which ıas resolved.—[The latter construction is, I think, to be preferred.—ED.]

. the high Gods . . . makes his Ministers] THEOBALD: Why must eare be guilty of such an obvious false concord? He has not writ thus in a passage,—'Macbeth Is ripe for shaking, and the Pow'rs above Put on their ents.'—IV, iii, 237.—KNIGHT: Here is a false concord; and to correct it we read *make their*. But the modern editors read *make them*, which is a devi-m the principle upon which a correction can be authorised.—[Which I do not derstand. Is the 'principle' well founded which holds *make their* a legiti-rrection, and *make them* an illegitimate?—ED.]—COLLIER (ed. i): 'His' 'justice' and not to the 'gods.' The sense, therefore, is, that the gods, in right Octavia, make ministers of justice of Cæsar and of those that love —SINGER: It is impossible to conceive with [Collier] that the reference is e, which is not here personified, and, had it been, *his* would have been able.—COLLIER (ed. ii): We were disposed formerly to retain *his* upon the ion that it might agree with justice. We now think that Singer is warranted lame he imputes to us for so doing, and we amend the text, although not n his way. It seems not impossible that originally 'gods' was in the sing-l in that case *makes* and *his* would be correct.—[Capell's emendation, *them* cal dative), seems to me more Shakespearian than any other emendation been proposed. Possibly it is to this that Knight objected.—ED.]

est of comfort,] MALONE: Thus the original copy. The connecting par-*d*, seems to favour the old reading. According to the modern innovation, comfort,' it stands very awkwardly. 'Best of comfort' may mean—'Thou omforters!' Compare *The Tempest*: 'A solemn air, and the *best comforter* nsettled fancy's cure!'—V, i, 58. Cæsar, however, may mean, that what he mentioned is the best kind of comfort that Octavia can receive.—STEEVENS:

And euer welcom to vs. *Agrip.* Welcome Lady.
Mec. Welcome deere Madam,
Each heart in Rome does loue and pitty you,
Onely th'adulterous *Anthony*, moſt large
In his abhominations, turnes you off,
And giues his potent Regiment to a Trull
That noyſes it againſt vs.
Octa. Is it ſo ſir?
Cæſ. Moſt certaine : Sifter welcome : pray you

101. *th'*] Ff, Rowe,+, Wh. Dyce ii, iii. *the* Cap. et cet.
102. *abhominations*] F_2F_3. *abominations* F_4.
104. *noyſes*] F_2. *noſes* Rowe, Pope, Theob. Han. Warb. *noiſes* F_3F_4 et cet.
106. *Moſt*] *It is moſt* Pope,+.
pray you] *Pray you, now* Cap. Words.

This elliptical phrase, I believe, only signifies—'May the best of comfort be yours!' —DEIGHTON: These words seem to me to go rather with the following words and to mean, 'My best comforter,' 'my greatest comfort.'—[If the punctuation of the Folio had only been followed, and the comma retained after 'comfort,' I think there would have been scarcely any interpretation of the phrase other than Deighton's. Malone had an inkling of this when he said that '"and" stands very awkwardly,' and gave 'Thou best of comforters' as a paraphrase. The fatal twist was given by Capell's unfortunate semi-colon, which has been followed by every editor except Rolfe, who, however, adopts Steevens's signification, made under the malign influence of the semi-colon.—ED.]

102. **abhominations**] ELLIS (p. 220): This was a common orthography in the XVIth century, and the *h* seems to have been occasionally pronounced or not pronounced. There was no *h* in the Latin, although in the Latin of that time *h* was used, as we see from the *Promptorium*, 1450, '*Abhominable*, abhominabilis, *abhominacyon*, abhominacio' and Levins, 1570, '*abhominate*, abhominari,' as if the words referred to *ab-homine* instead of *ab-omine*.—[See *Love's Lab. Lost*, V, i, 26, of this edition, where this note is also given.]

103. **potent Regiment to a Trull**] JOHNSON: 'Regiment,' is *government, authority;* he puts his *power* and his empire into the hands of a false woman. It may be observed, that 'trull' was not, in our author's time, a term of mere infamy, but a word of slight contempt, as *wench* is now.—MALONE: 'Trull' is used in *1 Henry VI:* II, ii, 28 as synonymous to *harlot*. There can therefore be no doubt of the sense in which it is used here.

104. **That noyses it**] STEEVENS: Milton has adopted this uncommon verb in his *Paradise Regained;* 'though noising loud And threat'ning nigh,' iv, 488.—[It is not the verb itself which is so 'uncommon' (it occurs elsewhere in Shakespeare, and several times in the *New Testament*), but it is its present sense which is so unusual, conveying, as it does, the idea of loud-voiced and turbulent opposition. I think that Steevens might have cast, not unprofitably, a side-glance on the verb, more than 'uncommon,' which Rowe, Pope, Theobald, Hanmer, and Warburton accepted as the true one in this passage (see *Text. Notes*), imparting, as it does, a novel and coquettish charm to the infinite variety already ascribed to Cleopatra.—ED.]

Be euer knowne to patience. My deer'ſt Siſter. *Exeunt* 107

[*Scene VII.*]

Enter Cleopatra, and Enobarbus.

Cleo. I will be euen with thee, doubt it not.

Eno. But why, why, why?

Cleo. Thou haſt foreſpoke my being in theſe warres,
And ſay'ſt it it not fit. 5

Eno. Well: is it, is it.

Cleo. If not, denounc'd againſt vs, why ſhould not 7

107. *deer'ſt*] F_2. *dear'ſt* F_3F_4, Rowe, +, Sing. Dyce, Sta. Glo. Cam. *dearest* Var. '73 et cet.

Scene VI. Rowe, +. Scene VII. Cap. et seq. Act III. Sc. i. Kemble.

Actium. Rowe. Near the Promontory of Actium. Theob. Antony's Camp. Cap.

5. *it it*] F_2.

6. *is it.*] *is it?* Ff.

7–11. *If not...his Horſe*] Prose, Ff, Rowe, +. Lines end, *we* ... *reply;* ... *together,* ... *bear* ... *horse.* Han. Cap. et seq.

7. *If not,* ... *vs,*] Ff. *Is't not denounc'd against us?* Rowe, +, Cap. (*'gainst*). Varr. Ran. Huds. Joicey, Rlfe. *Is't not? Denounce against us,* Tyrwhitt, Steev. Var. '03, '13. *If not, denounce 't against us,* Mal. Wh. i, Sta. conj. *If they're denounced against us* Words. *If not denounc'd against us,* Var. '21 et cet. (subs.)

105–107. **Is it so . . . deer'st Sister**] WALKER (*Crit.* iii, 303): Arrange, perhaps,—'Is it so, sir? Most certain. Sister, welcome! | Pray you, be ever known to patience:— | My dearest sister!'—[For another scansion of these lines (solely for the eye), see ABBOTT, § 510.]

4. **forespoke**] JOHNSON: To *forspeak* is to *contradict*, to *speak against*, as *forbid* is to order negatively.—BRADLEY (*N. E. D. s. v.* Forspeak, † 3): To speak against, speak evil of. [The present line quoted.]

7. **If not, denounc'd against vs**] TYRWHITT'S emendation, adopted by Steevens, will be found in the *Text. Notes.* MALONE, in 1790, read, 'If not, denounce *'t* against us,' but remarked, 'I am not, however, sure that the old reading is not right, "If there be no particular denunciation against me, why should we not," etc. There is, however, in the Folio, a comma after the word "not" and no point of interrogation at the end of the sentence; which favours the emendation now made.' In the Variorum of 1821, Malone restored the text of the Folio, omitting the comma after 'not,' adding an interrogation at the end, and giving the foregoing paraphrase. The earlier commentators and their modern followers accept 'denounce' in the sense of 'publicly arraign,' or 'censure.' MONCK MASON, alone among them, seems to have caught what is apparently its true meaning, namely, 'proclaim,' and referred it not to Cleopatra but to the wars. 'Cleopatra means to say,' he remarks, '"Is not the war denounced against us? Why should we not then attend in person?"' DELIUS agrees as far as referring 'denounce' to the war, but gives a different paraphrase: 'If it is not fit, yet inasmuch as the war has been proclaimed against me, why should I not be there in person?' Naturally SCHMIDT (*Lex.*) adopts the view of Delius; so

we be there in perſon.
Enob. Well, I could reply : if wee ſhould ferue with
Horſe and Mares to gether, the Horſe were meerly loſt :
the Mares would beare a Soldiour and his Horſe.
Cleo. What is't you ſay ?
Enob. Your preſence needs muſt puzle *Anthony*,
Take from his heart, take from his Braine, from's time,
What ſhould not then be ſpar'd. He is already
Traduc'd for Leuity, and 'tis ſaid in Rome,
That *Photinus* an Eunuch, and your Maides

8. *perſon.*] F_2, Mal. *perſon ?* F_3F_4 et cet.
9. Enob.] Eno. [*Aside.*] Johns. et seq. (subs.)
10. *loſt*] *lust* Rowe.
13. *preſence*] *preſent* F_2.
14. *from's*] *take from's* F_3F_4, Rowe. *from his* Cap. Varr. Mal. Ran. Steev. Varr. Knt, Ktly.
15. *then*] *thence* Walker, Huds.
17. Photinus *an Eunuch,*] Ff, Rowe. *Photinus, an eunuch,* Del. Cam. *Photinus a eunuch,* Sing. *Photinus an eunuch* Dyce, Sta. Glo. *Photinus a eunuch* Ktly. *Pothinus, an eunuch,* Blumhof.

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also does THISELTON, who says that 'if not' is equivalent to 'otherwise.' SINGER paraphrases: 'If we are not interdicted by proclamation, why should we not be there in person?'; and adds, 'To *denounce* is most frequently used for to *pronounce* or *proclaim* by the poet.' HUDSON observes that the text which he adopts (Capell's) is 'approved by the corresponding passage in Plutarch: "Now, after that Cæsar had made sufficient preparation, he proclaimed open war against Cleopatra," etc.' (See *Appendix.*) DEIGHTON thus amends the text: 'If *now* denounced against us,' etc. and has the following note, 'if these wars are now declared against me, why, etc. With the Folio reading, the only sense possible would be, "if there is no special injunction against my taking part in these wars," etc.; but, as Antony alone could object, and he shows no inclination to do so, such sense seems very unsatisfactory.' [It seems to me safest to follow the Folio and to accept Delius's interpretation. —ED.]

10. **meerly**] Used in its derivative sense, wholly, utterly, purely.

15. **What should not then**] Very plausible is Walker's conjecture (*Crit.* iii, 303) of *thence* for 'then.' But 'then' so clearly refers to 'time,' the last idea, that change seems uncalled for.—ED.

17. **Photinus an Eunuch**] The name of this eunuch in the original Greek is 'Pothinus,' both here and in the *Life of Cæsar*. In the latter, North has correctly reproduced it; but here, in the *Life of Antonius*, it is rendered *Photinus*. The error began, I think, with Amyot; in an edition of his translation, printed in Paris as late as 1811, the name is *Photinus*. Of course, Shakespeare followed North, and what the true name might be, he cared, probably, very little, and we, assuredly, care still less. Whatever his name, *Photinus* or *Pothinus*, he ought to be dead; Julius Cæsar put him to death some years before the present events. WALKER (*Vers.* 173) calls attention to the fact that in Beaumont and Fletcher's *False One* 'the name is everywhere pronounced as it is now,' that is, Photínus, with the accent on the penult. The position of the

Mannage this warre.
Cleo. Sinke Rome, and their tongues rot
That ſpeake againſt vs. A Charge we beare i'th'Warre,
And as the preſident of my Kingdome will
Appeare there for a man. Speake not againſt it,
I will not ſtay behinde.
Enter Anthony and Camidias.
Eno. Nay I haue done, here comes the Emperor.
Ant. Is it not ſtrange *Camidius*,
That from Tarrentum, and Brandufium,
He could ſo quickly cut the Ionian Sea,
And take in Troine. You haue heard on't (Sweet?)
Cleo. Celerity is neuer more admir'd,
Then by the negligent.
Ant. A good rebuke,

19. *their*] *there* Warb.
21. *will*] *will I* Pope, Theob. Han. Warb. Ktly.
24. Enter...] After line 25, Cap. Var. '78 et seq.
Camidias] Camidius Ff. *Canidius* Rowe.
25. *here ... Emperor*] Separate line, Han. Cap. Var. '21, Knt, Coll. Dyce.
26. *Is it*] *Is't* Han. Cap. Steev. Varr. Coll. Sing. Wh. Hal. Ktly.
26, 34, 100. Camidius] Ff. *Canidius* Rowe.
27. *Tarrentum*] *Tarentum* Rowe.
Brandufium] *Brundusium* Ff.
28. *the*] *th'* Rowe ii, +, Dyce ii, iii.
29. *Troine.*] *Toryne.* F_2F_3. *Toryne?* F_4.

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comma after 'eunuch' has been deemed important; on it the number of persons referred to may be made to depend. WORDSWORTH remarks, 'Dyce and other editors, including even those of the Globe, and Hudson, all following the carelessness of the First Folio, point this without a comma after Photinus, and so leave the reader to suppose that he is the eunuch; whereas there can be no doubt that Mardian is intended, as appears plain both in Plutarch's Greek and in North's translation. The *Leopold edition* prints the line correctly.' The *Leopold edition* followed Delius. In any circumstances, I think it is a question of small moment, and becomes even less when we remember (which apparently Dr Wordsworth did not), that Photinus as well as Mardian was a eunuch.—ED.

23. **I will not stay behinde**] GARNIER, whose *M. Antoine* was printed in 1578, represents jealousy as the cause of Cleopatra's decision to 'be in these warres.' Cleopatra thus speaks to Eras: 'Mais, las! ie n'en fis conte, ayant l'ame saisie, A mon tres-grand malheur d'ardente ialousie: Par-ce que ie craignois que mon Antoine absent Reprint son Octauie, & m'allast delaissant.'—p. 179, ed. 1616. It is thus translated by the Countess of Pembroke, 1592: 'But I car'd not: so was my soule possest (To my great harme), with burning iealousie: Fearing least in my absence *Antony* Should leauing me retake *Octauia*.'—line 463, ed. Luce.

29. **take in Troine**] That is, subdue. See I, i, 35.

Which might haue well becom'd the beſt of men
To taunt at ſlackneſſe. *Camidius*, wee
Will fight with him by Sea.
Cleo. By Sea, what elſe?
Cam. Why will my Lord, do ſo?
Ant. For that he dares vs too't.
Enob. So hath my Lord, dar'd him to ſingle fight.
Cam. I, and to wage this Battell at Pharſalia,
Where *Cæſar* fought with *Pompey*. But theſe offers
Which ſerue not for his vantage, he ſhakes off,
And ſo ſhould you.
Enob. Your Shippes are not well mann'd,
Your Marriners are Militers, Reapers, people

33. *becom'd*] *become* Theob. ii, Warb. Johns. Cap. Coll. Wh. Ktly.
34. *at ſlackneſſe*] *a slackness* Rowe ii. *at slacknesses* Bulloch.
Camidius] *Come, Canidius* Han. *My Canidius* Cap.
36. *Sea,*] Ff, Rowe,+. *sea;* Cam. *sea!* Cap. et cet.
38. *too't*] *to't* Ff, Om. Han.
40. *this*] *his* F_3F_4, Rowe.
42. *ſerue*] *ſerves* F_3F_4.
45. *are Militers*] *are Muliters* Ff, Rowe, Knt, Coll. Wh. Hal. *are muliteers* Pope, Theob. Warb. *muleteers and* Han. *are muleteers* Johns. Ktly. *are muleters* Dyce, Sta. Glo. Cam.

33, 34. **Which might . . . slacknesse**] These words, which express Anthony's hearty assent to Cleopatra's rebuke by asserting that the best of men might have used them in upbraiding sloth, BLUMHOF takes as a peevish rejoinder to Cleopatra's irritating remark, and regards as a separate sentence and as an exclamation of surprise, 'To taunt at slackness!' 'Slackness' is lengthened into three syllables by both WALKER (*Vers.* 20) and ABBOTT (§ 477): 'slack*e*ness.' But would not the pronunciation be almost as rhythmical, and quite as slovenly, were it uttered '*s*elackness? The pause necessitated by the change of address supplies the rhythm. Walker finishes the line and begins the next thus 'Canidius, come We'll fight,' etc. See *Text. Notes* for Hanmer's emendation.—ED.

37. **Why will**] The accent is designedly thrown on 'will.'

45. **Militers**] See *Text. Notes.*—WALKER (*Vers.* 217): *Pioneer, Engineer, Muleteer*, and many other (perhaps most) words of the same class, ought to be written *pioner, enginer*, etc. This is evident, were there no other indication of it, from the flow of the verses in which these words occur. [To the instance in the present line, which Dyce was the first to spell correctly, Walker adds, 'Seignior, hang!—base muleteers of France.'—*1 Hen. VI:* III, ii, and continues:] Even here an Elizabethan ear would, I imagine, have demanded *muleters;* and so Folio. So everywhere in the writers of that age, as far as I have observed. Beaumont & Fletcher, *Fair Maid of the Inn*, II, iv, Folio of 1647, p. 36, col. 2,—'Thou might'st have given it to a Muliter,' etc. IV, ii, init. 'Enter Host, Taylor, Muliter,' etc. *Love's Pilgrimage*, II, iv, near the beginning,—'No mangey Muleters, nor pinching Posts.'—[Dyce has a note to the same effect. Both Walker and Dyce seem to have overlooked a note of Malone, which calls attention to the spelling of this word in the corresponding

Ingroſt by ſwift Impreſſe. In *Cæſars* Fleete,
Are thoſe, that often haue 'gainſt *Pompey* fought,
Their ſhippes are yare, yours heauy : no diſgrace
Shall fall you for refuſing him at Sea,
Being prepar'd for Land.

Ant. By Sea, by Sea.

Eno. Moſt worthy Sir, you therein throw away
The abſolute Soldierſhip you haue by Land,
Diſtract your Armie, which doth moſt conſiſt
Of Warre-markt-footmen, leaue vnexecuted
Your owne renowned knowledge, quite forgoe
The way which promiſes aſſurance, and
Giue vp your ſelfe meerly to chance and hazard,
From firme Securitie.

Ant. Ile fight at Sea.

Cleo. I haue ſixty Sailes, *Cæſar* none better.

47. *'gainſt*] *against* Warb.
49. *Shall*] *Can* Cap.
fall] *'fall* Han. Cap. (Errata.)
55. *Warre-markt-footmen*] Ff, Rowe i. *war-mark'd footmen* Rowe ii et seq.
61. *ſixty Sailes*] *full sixty sail* Seymour. *full sixty sails* Huds.
none better.] *none better hath.* Ktly.

passage in North's *Plutarch*: 'for lacke of water-menne, his Captaines did prest by force all sortes of men . . . that they could take vp in the field, as trauellers, muliters, reapers, haruest men, and young boyes.' In the ed. of 1595, the word is spelled 'muletters.'—ED.]

46. **Impresse**] See 'prest' in the extract from North in the preceding note.—SKEAT (*Concise Etymol. Dict.*): 'Press' is a corruption of the old word *prest*, ready; whence *prest-money*, ready money advanced to a man hired for service, earnest money; also *imprest*, a verb (now *impress*), to give a man earnest money. When it became common to use *compulsion* to *force* men into service, it was confused with the verb *to press*. *Prest money* was money lent, derived from Old French *prester* (French *prêter*) to lend, advance money.

48. **yare**] STEEVENS: So in North's *Plutarch*: 'Cæsar's ships were not built for pomp, high and great, . . . but they were light of yarage.' 'Yare' generally signifies, *dextrous, manageable.*

49. **Shall fall you**] That is, befall you. For other words where prefixes are dropped, see ABBOTT, § 460.

54. **Distract your Armie**] In North's *Plutarch*, Canidius tells Antony, among other things, that he 'would weaken his army by dividing them into ships.' Possibly this explains the present phrase.

61. **I haue**] HANMER reads, 'Why, I have,'—'a very probable emendation,' says DYCE (ed. ii). It is one of several designed to mend the metre, which is defective according to the right butter-woman's rank to market. Any deviation from the orthodox jog-trot deeply offends the truly sensitive ear. Nay, in cases where a final

Ant. Our ouer-plus of ſhipping will we burne,
And with the reſt full mann'd, from th'head of Action
Beate th'approaching *Cæſar*. But if we faile,
We then can doo't at Land. *Enter a Meſſenger.*
Thy Buſineſſe ?

Meſ. The Newes is true, my Lord, he is deſcried,
Cæſar ha's taken Toryne.

Ant, Can he be there in perſon? 'Tis impoſſible
Strange, that his power ſhould be. *Camidius,*
Our nineteene Legions thou ſhalt hold by Land,
And our twelue thouſand Horſe. Wee'l to our Ship,
Away my *Thetis.*

Enter a Soldiour.

How now worthy Souldier?

Soul. Oh Noble Emperor, do not fight by Sea,
Truſt not to rotten plankes : Do you miſdoubt
This Sword, and theſe my Wounds ; let th'Egyptians
And the Phœnicians go a ducking : wee
Haue vs'd to conquer ſtanding on the earth,
And fighting foot to foot.

Ant. Well, well, away. *exit Ant. Cleo.& Enob.*

62. *Our*] *Come: Our* Cap. (*Come:* closes line 61.)
63. *full mann'd*] *full-mann'd* Rowe.
th'] *the* Cap. et seq.
head of Action] *heart of Actium* Ff, Rowe. *head of Actium* Pope et seq.
64. *th'*] *the* Theob. et seq.
But] Om. Han.
65. *doo't*] *do't* F_3F_4.
67. *deſcried,*] *descried;* Theob. et seq.
69, 70. *impoſſible Strange,*] *impossible. Strange* Pope et seq.
70. *be.*] *be ſo,* Ff. *be so.* Rowe, Pope, Theob. Warb. Johns.
71. *nineteene*] *nineteenes* F_2.
74. Soldiour.] Messenger. Rowe i. Diomede. Gar. Titius and Soldiers. Kemble.
78. *Wounds;*] *wounds?* Rowe ii et seq.
th'] *the* Theob. et seq.
79. *a ducking*] *a-ducking* Dyce, Sta. Glo. Cam.
82. *well,*] *well.*— Coll. *well:*— Dyce, Glo. Cam.
exit] Exeunt. Ff.

-er must represent a full foot (as here), ABBOTT (§ 478) opines that it may 'have been sometimes pronounced with a kind of "burr," which produced the effect of an additional syllable.' Inasmuch as Cleopatra's variety was infinite, it is possible that a 'burr' may have been one of her charms.

73. my Thetis] STEEVENS: Antony may address Cleopatra by the name of this sea-nymph, because she had just promised him assistance in his naval expedition; or perhaps in allusion to her voyage down the Cydnus, when she appeared like *Thetis* surrounded by the Nereids. [It was not *Thetis*, but *Venus*, to whom Enobarbus then compared Cleopatra.—See II, ii, 235.]

76, etc. See Plutarch, *Appendix.*

Soul. By *Hercules* I thinke I am i'th'right.
Cam. Souldier thou art: but his whole action growes
Not in the power on't: ſo our Leaders leade,
And we are Womens men.
Soul. You keepe by Land the Legions and the Horſe whole, do you not?
Ven. *Marcus Octauius, Marcus Iuſteus,*
Publicola, and *Celius,* are for Sea:
But we keepe whole by Land. This ſpeede of *Cæſars*
Carries beyond beleefe.

83. *right*] *light* F_2.
84. *his*] *the* Ff, Rowe. *this* Cap.
85. *ſo*] *ſo,* or *ſo,*— Nicholson ap. Cam. *Leaders leade*] F_2. *Leaders lead* F_3F_4, Rowe, Pope. *leader's led* Theob. et seq.
87. *You...Land*] Separate line, Rowe et seq.
89. Ven.] Ff, Rowe. Can. Pope et seq. Iuſteus] Juſtius Ff, Rowe, Pope. *Justeius* Theob.
90. Celius] *Cælius* Theob.

84, 85. **his whole action growes Not in the power on't**] CAPELL (i, 39): 'Action' is here *enterprize*, the enterprize then in hand; no part of which, says Canidius, 'grows in the power on't,' is conducted as it might be, or suitably to the means that we have in our power.—[Capell refers 'on't' to 'action.' Dr JOHNSON, on the other hand, refers it to 'right' in the Soldier's speech. 'That is,' he says, 'his whole conduct becomes ungoverned by the right, or by reason.' MALONE gives what is essentially Capell's interpretation and points out Johnson's oversight. 'I think,' he observes, 'that Canidius means to say, His whole conduct in the war is not founded upon that which is his greatest strength (namely, his *land force*), but on the caprice of a woman, who wishes that he should fight by sea. Dr Johnson refers the word *on't* to *right* in the preceding speech. I apprehend, it refers to *action* in the speech before us.' HUDSON says that 'This speech may refer, not merely to the present action, but Antony's whole course of late, where his action grows, takes its shape, not from the power that executes it, that is, himself, but from the will of another.' The phrase is certainly obscure. Possibly, it may mean that Anthony's course of action does not grow through its own native force, there are other influences at work—his deeds are not self-evolved.—ED.]

85. **so our Leaders leade**] THEOBALD'S change, 'our leader's led,' which has been adopted by every subsequent editor, is pronounced needless by THISELTON (p. 19), and, I cannot but think, justly. If Cleopatra is herself a Leader, her power is more direct, and the soldiers are more emphatically her men, than if this power were exercised only indirectly through Anthony. Moreover, by the plural, 'women,' there is an implication that even Anthony himself has lost his manliness and is become a woman, which is missed if 'Leader' be restricted to Anthony alone.—ED.

89. **Ven.**] COLLIER (ed. ii) conjectured that this abbreviation stood 'perhaps for *Vennard*, an actor in the part of Canidius.' DYCE repeated this conjecture without comment.—WALKER (*Crit.* ii, 185) says that the speech 'is given to *Ventidius* instead of to Canidius.'

91, 92. **This speede . . . Carries beyond beleefe**] An uncommon use of the verb,

Soul. While he was yet in Rome. 93
His power went out in ſuch diſtractions,
As beguilde all Spies. 95
Cam. Who's his Lieutenant, heare you?
Soul. They ſay, one *Towrus.*
Cam. Well, I know the man.
Enter a Meſſenger.
Meſ. The Emperor cals *Camidius.* 100
Cam. With Newes the times with Labour,
And throwes forth each minute, ſome. *exeunt* 102

93. *he was*] Om. Han.
95. *beguilde all Spies*] Separate line, Pope et seq. (except Knt.)
96. *Lieutenant*] *Lieutenat* F_4.
97. Towrus] *Torus* Rowe, Pope. *Taurus* Theob.
98. *Well,*] Ff, Rowe i, Knt. *Well;* Johns. *Well* Rowe ii et cet.
100. *cals*] *calls for* Han.
101. *times*] *time's* Ff.
101. *with*] *in* Rowe, +, Var. '73, Cap. (in *Notes*), Gar.
With ... times] Separate line, Ktly.
102. *throwes*] F_2F_3. *throes* Theob, Var. '73, Steev. Knt, Sing. Dyce, Sta. Glo. Cam. *throws* F_4 et cet.
each...ſome] Separate line, Rowe et seq.

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carry, of which I can find no notice in the *N. E. D.* STEEVENS suggested that 'perhaps' it is derived 'from archery,' and quoted *2 Hen. IV:* III, ii, 52, 'a' would have . . . carried you a forehand shaft a fourteen and fourteen and a half.' SINGER without even hinting at the singularity of the phrase, gives a paraphrase, obvious to the humblest capacity, '*i. e.* passes all belief' and then remarks, 'I should not have noticed this, but for Steevens's odd notion of its being a phrase from archery.' SCHMIDT (*Lex. s. v.* Carry, 4) quotes the present passage and Justice Shallow's speech quoted above by Steevens, and defines both by 'to bear, to push on to a certain distance,' which is somewhat difficult of comprehension. It is not easy to see how anything that carries can thereby 'push.' DEIGHTON and ROLFE, braving Singer's scoff, return to Steevens's suggestion and hold that the metaphor is probably taken from archery, which is also the opinion of the present ED.

94. **distractions**] JOHNSON: Detachments, separate bodies.

102. **throwes forth**] According to Theobald's spelling, this verb occurs again in *The Tempest*, II, i, 231.

[*Scene VIII.*]

Enter Cæſar with his Army, marching.

Cæſ. Towrus?
Tow. My Lord.
Cæſ. Strike not by Land,
Keepe whole, prouoke not Battaile
Till we haue done at Sea. Do not exceede
The Preſcript of this Scroule : Our fortune lyes
Vpon this iumpe. *exit.*

[*Scene IX.*]

Enter Anthony, and Enobarbus.

Ant. Set we our Squadrons on yond ſide o'th'Hill,
In eye of *Cæſars* battaile, from which place

Scene VIII. Cap. et seq.
The same. Plain between both Camps. Cap.
1. Enter ...] Enter Cæsar, Taurus, Officers, and others. Cap.
2. Towrus?] Ff. *Torus?* Rowe. *Taurus?* Theob. *Taurus,—* Cap. Steev. Varr. Sing. Dyce.
3. *Lord.*] *lord?* Dyce, Glo. Cam.
4–8. *Strike...iumpe*] Lines end, *whole, ...Sea. ...Scroule: ...iumpe.* Steev. Varr. Knt, Coll. Sta. Ktly.
7. *this Scroule*] *this scroll* [Giving it. Coll. '53.
Scene IX. Dyce, Sta. Glo. Cam. Huds. Rlfe, Dtn, Words. The rest continue the Scene.
Another part of the plain. Dyce.
2. *Squadrons*] *squdrons* Rowe i.
yond] Ff, Rowe,+, Dyce, Sta. Glo. Cam. *yon'* Cap. Varr. Mal. Ran. Steev. *yon* Knt. *yond'* Coll. Wh. i.

1. BRADLEY (p. 71): To come then to real defects:—one may be found in places where Shakespeare strings together a number of scenes, some very short, in which the *dramatis personæ* are frequently changed; as though a novelist were to tell his story in a succession of short chapters, in which he flitted from one group of his characters to another. This method shows itself here and there in the pure tragedies (*e. g.* in the last act of *Macbeth*), but it appears most decidedly where the historical material was undramatic, as in the middle part of *Antony and Cleopatra*. It was made possible by the absence of scenery, and doubtless Shakespeare used it because it was the easiest way out of a difficulty. But, considered abstractedly, it is a defective method, and, even as used by Shakespeare, it sometimes reminds us of the merely narrative arrangement common in plays before his time.

8. iumpe] MURRAY (*N. E. D. s. v.* † 6): The decisive moment of plunging into action of doubtful issue; dangerous critical moment, critical point, crisis. (Latin, *discrimen.*) The notion is evidently that of making a jump or taking a plunge into the unknown or untried.

3. battaile] MURRAY (*N. E. D. s. v.* 8): A body or line of troops in battle array, whether composing an entire army, or one of its main divisions. 'What may the kings whole Battaile reach vnto?'—*1 Hen. IV:* IV, i, 129.

We may the number of the Ships behold,
And ſo proceed accordingly. *exit.*

[*Scene X.*]

Camidius Marcheth with his Land Army one way ouer the ſtage, and Towrus the Lieutenant of Cæſar the other way: After their going in, is heard the noiſe of a Sea fight. Alarum. Enter Enobarbus and Scarus.

Eno. Naught, naught, al naught, I can behold no longer:
Thantoniad, the Egyptian Admirall,
With all their ſixty flye, and turne the Rudder:
To ſee't, mine eyes are blaſted.

Scene X. Dyce, Sta. Glo. Cam. Scene VII. Pope,+. Cap. et cet. continue the Scene.

1. Camidius, etc.] *Canidius*, etc. Rowe.

Marcheth] Marching Ff, Rowe et seq.

Land Army] land-army Theob.

4. and Scarus] Om. Rowe ii et seq.

5. *al*] F_1.

naught,] Ff, Rowe,+. *naught.* Johns. *naught!* Cap. et seq.

6. Thantoniad] Ff, Rowe. *Th'Antonias* Pope,+. *The Antoniad* Cap. et seq.

7. *flye, and turne*] *flies and turns* Han.

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3. **the noise of a Sea fight**] Our ignorance of the kind of noise which accompanied sea-fights, and enabled an audience to distinguish it, when heard behind the scene, from that of a land-fight, is to be regretted. It may be that there were vociferous commands to the rowers and the sound of crashing boards; but see IV, xii, 1.—ED.

6. **Thantoniad**] 'The Admiral galley of *Cleopatra*, was called Antoniade.'—North's *Plutarch* (see *Appendix*). ['Thantoniad' betrays the ear of the compositor.—ED.]

7. **flye, and turne the Rudder**] STAPFER (p. 405): What had happened was very simple; it was only that Cleopatra had felt frightened: she was not a woman of heroic type, and her nerves were not strong enough to bear the excitement of a battle for any length of time,—that was the whole secret. Those who seek for any other explanation of the defeat at Actium, do so because they start with the notion that on great occasions Cleopatra could be truly brave, the splendid manner of her death having acquired for her a false reputation for courage; but her supposed heroism is only a brilliant theatrical cloak wrapped round the most feminine little person, presenting the most complete contrast to all manliness of character that ever wore a crown. We have only to study closely her ending, as it is given by Shakespeare, and the mask falls—the woman remains and the heroine vanishes.—ANATOLE FRANCE (iv, 130): This flight, Admiral Jurien de la Gravière holds to be a skilfull manœuvre and M. Victorien Sardou has given to it a highly dramatic effect by representing the enamoured queen as effecting thereby the defeat and disgrace of her lover, in order to keep him completely her own.

Enter Scarrus.

Scar. Gods,|& Goddeſſes, all the whol ſynod of them!
Eno. What's thy paſſion.
Scar. The greater Cantle of the world, is loſt
With very ignorance, we haue kiſt away
Kingdomes, and Prouinces.
Eno. How appeares the Fight?
Scar. On our ſide, like the Token'd Peſtilence,
Where death is ſure. Yon ribaudred Nagge of Egypt,

9. Scarrus] Scarus Ff. *Diomede* Gar. *Scaurus* Walker.
10. *Gods, &c Goddeſſes*] Separate line, Theob. Warb. et seq.
11. *paſſion.*] *paſſion?* F_3F_4.
16–29. Mnemonic, Warb.
17. *Yon...Nagge*] Dyce, Wh. i, Sta. Glo. Cam. Hal. Ktly, Del. iii, Hunter, Marshall, Rlfe, Dtn (subs.) *You ribaudred Nagge* F_2. *Your ribaudred Nagge* F_3. *Your ribauldred Nag* F_4. *Your ribauld nag* Rowe, Pope, Theob. Warb. *Yond ribauld nag* Han. Johns. Var. '73 (subs.) *Yon ribald nag* Cap. Var. '78, '85, Ran. Kemble, Huds. (subs.) *Yon' ribald-rid nag* Steev. conj. Mal. Steev. Varr. Knt, Coll. i, Del. i (subs.) *Yond' ribald hag* Tyrwhitt, Coll. ii, iii, Words. *Yon ribaldred nag* Wh. ii. *Yon ribald rag* Anon. ap. Cam.

12. **Cantle**] MURRAY (*N. E. D. s.v.* Mediæval Latin, *cantellus*, diminutive of *cant, canto, cantus*, corner. 3 † c.): A segment of a circle or sphere. [Present line quoted.]

16. **the Token'd Pestilence**] STEEVENS: The death of those visited by the plague was certain, when particular eruptions appeared on the skin; and these were called *God's tokens*.—HALLIWELL (*Love's Lab. Lost*, V, ii, 470): 'The spots [indicative of the plague], otherwise called *God's tokens*, are commonly of the bignesse of a flea-bitten spot, sometimes much bigger. . . . But they have ever a circle about them, the red ones a purplish circle, and the others a redish circle.'—Bradwell's *Physick for . . . the Plague*, 1636.—ELTON (p. 468, footnote): Allusions to the 'tokens' of pestilence in Shakespeare are not uncommon after the great outbreak of plague in the winter of 1602, which, between Christmas and Christmas, killed in London and its liberties more than 30,000 people. The tokens were redder than in former pestilences; hard spots of a bright flaming red were accounted a fatal symptom.

17. **Yon ribaudred Nagge**] CAPELL (i, 39): Meaning, indeed,—brazen hackney: and calling her so in his anger, by reason of her forwardness and her prostitutions: and from hence, the propriety of the imprecation he immediately makes on her,—'Whom leprosy o'er-take!'—STEEVENS: 'Ribaudred' is, I believe, no more than a corruption. Shakespeare, who is not always very nice about his versification, might have written, 'Yon *ribald-rid* nag,' *i. e.* Yon strumpet, who is common to every wanton fellow.—MALONE: I have adopted the happy emendation proposed by Mr Steevens. *Ribaud* was only the old spelling of *ribald;* and the misprint of 'red' for *rid* is easily accounted for. By *ribald*, Scarus, I think, means the lewd Antony in particular, not '*every* lewd fellow,' as Mr Steevens has explained it.—TYRWHITT (p. 9): I believe we should read, 'yon ribauld *Hag*.' What follows seems to prove it:—'The noble ruin of her *magick, Antony*,' etc.—[This emendation

[17. Yon ribaudred Nagge of Egypt]

is repeated in Collier's ed. ii, not, however, as Tyrwhitt's, but as that of Collier's corrected Folio, which, as Collier observes, has 'ribaudred' altered to *ribald*, and 'nag' to *hag*. *Ribald*, he continues, 'requires no explanation, whereas no instance of the use elsewhere either of "ribaudred" or "ribauldred" can be produced. There are, no doubt, such words as *ribaldry* and *ribaldrous*, but the employment of them by old authors proves nothing, since they are not the word wanted. "Nag" for *hag* was clearly a misprint, and it will be observed that, even amending the word "ribaudred" to *ribaldrid*, as was done by Steevens, gives the line a syllable too much.' Tyrwhitt's change of 'nag' into *hag* was followed a second time, this time by SINGER, who exclaims that 'the poet would surely not have called Cleopatra a *nag!*' Any change in 'ribaudred,' Singer deems quite unnecessary. '"Ribaudred" is,' he says, '*obscene*, indecent in words or acts. Thus Barett [*Alvearie*, 1580]:—"a Ribaudrous and filthie tongue. *Os incestum, obscœnum, impurum, & impudicum. Vide Filthie.*"—[where we find] "Villanie in actes, or words; ribauldrie, filthinesse, vncleannesse. *Obscœnitas*," etc.' To Singer's exclamation that 'the poet' would not have called Cleopatra a *nag*, DYCE replies, that 'since she has been previously called "a trull," I see no reason for wondering that she should now be called "*nag*," *i. e.* jade, hackney. ("Know we not Galloway *nags?*" exclaims Pistol, alluding to Doll Tearsheet.—*2 Hen. IV.* II, iv.)' Furthermore, in reference to this use of 'nag,' R. G. WHITE (ed. i) quotes Leontes, who, 'in his jealous fit, exclaims, "Then say my wife's a *hobby-horse!*"']—STAUNTON: 'Ribaudred nag' means filthy strumpet.—KEIGHTLEY (*Exp.* 317): There is no need of change.—HUDSON: 'Ribaudred' damages the metre; and I cannot perceive the sense of *red* thus tagged on to *ribaud*... Bishop Hall has *ribaldish*, and so, I suspect, the Poet wrote here. [P. 90], Of course the epithet *ribald* is applied to Cleopatra to express her notorious profligacy. It seems to me, also, that the Poet meant 'nag' in reference to her speedy flight from the battle, carrying Antony off, as it were, on her back. And the words, 'the breese upon her,' and 'like a cow in June' naturally infer that such was the image intended.—THISELTON (p. 19): Read *riband-red* for 'ribaudred' on the following grounds. (1) No such word as 'ribaudred' is known. (2) In the preceding line 'the Fight' is likened to 'the Token'd Pestilence,' the reference being to the Plague, of which there were three varieties; the red, the yellow, and the black. It is Cleopatra's red ribands that suggest the figure of the red plague to Scarrus. (3) Red ribands would match a dark complexion and the actor who played the part of Cleopatra may be presumed to have worn them. (4) Cleopatra will then be likened to a nag decked with red ribands as for a fair, anything but an 'Arme-gaunt steede.' (5) 'Riband-red' enhances the force and appropriateness of the imprecation in the next line, 'Whom Leprosie o'er-take,' that disease being characterised by whiteness of the skin. (6) In the Folio the *u* in the word usually given as 'ribaudred' is raised above the level of the preceding and succeeding letters, and would therefore seem to be in reality an inverted *n*.—[Suggestions from this critic are worthy of respectful consideration. But is it any more easy to apprehend the meaning of 'a riband-red nag' than it is of 'a waistcoat-white gentleman'? In *Mer. of Ven.* III, ii, 103, we find the phrase, 'the guiled shore'; in *Meas. for Meas.* III, i, 121: 'the delighted spirit'; in *Othello*, I, iii, 320: 'delighted beauty'; in *1 Hen. IV.* I, iii, 183: 'disdain'd contempt.' In all these cases, and many more could be added, the past participles convey the meaning that the nouns which they qualify are abundantly supplied with that which the participles represent. Thus, 'the guiled shore'

(Whom Leproſie o're-take) i'th'midſt o'th'fight,
When vantage like a payre of Twinnes appear'd
Both as the ſame, or rather ours the elder;
(The Breeze vpon her) like a Cow in Inne,
Hoiſts Sailes, and flyes.

Eno. That I beheld:
Mine eyes did ſicken at the ſight, and could not
Indure a further view.

Scar. She once being looſt,

18. *o're-take*] *o're* Ff, Rowe.
i'th'] Ff, Rowe,+. *i'the* Cap. et seq.
midſt] *very midst* Rowe.
o'th'] Ff, Rowe,+. *o'the* Cap. et seq.
19. *vantage*] *vantages* Ktly.
20. *as the*] *of the* Ff, Rowe.
21. *Breeze*] Ff, Rowe, Pope, Theob. Warb. Cap. *briese* Johns. Var. '73. *breese* Dyce, Glo. Cam. *brize* Han. et cet. *Inne*] *Iune* Ff.
22. *Sailes*] *sail* Cap. conj.
flyes.] *flies, En'barbus.* Elze. *flies amain.* Words.
23, 24. *That ... eyes*] Separate line, Cap. Steev. Var. '73, '78.
23. *beheld*] *beheld myself* Ktly.
24. *ſight,*] *sight of it,* Cap. *sight on't* Steev. Var. '73, '78.
26. *looſt*] *loof'd* Mal. Steev. et seq. *aloof'd* Coll. conj.

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means the shore *full of guiles;* 'the delighted spirit' means the spirit *endowed with delights;* 'disdain'd contempt' means contempt *full of disdain.*' In Bishop Cooper's *Thesaurus Linguæ Romanæ*, 1573, we find, among the definitions of *Obscœnitas*, 'ribauldrie.' If this noun be turned into a participle we have *ribauldried*, which, I venture to suggest, is the very word, phonetically spelled, in our present 'ribaudred.' (In the next scene, forty-seventh line, we have 'vnqualit*ed*' for 'vnqualit*ied.*') Hence, 'Yon ribaudred Nagge' means, I think, 'Yon nag *made up of*, or *composed of* ribaldry.'—ED.]

18. **Leprosie**] JOHNSON: An epidemical distemper of the Egyptians; to which Horace probably alludes in the controverted line: 'Contaminato cum grege turpium Morbo virorum.'—[*Ode*, I, xxxvii, 9.]

20. **Both as the same**] STAUNTON: This is oddly expressed. Can 'as' be a transcriber's slip for *ag'd?* The context,—'or rather ours *the elder*,'—favours the supposition.

21. **Breeze**] MURRAY (*N. E. D. s. v.* Breeze. *sb*[1]): A gadfly: a name given to various dipterous insects, especially of the genera *Œstrus* (BOT-FLY) and *Tabanus*, which annoy horses and cattle.

22. **Hoists Sailes, and flyes**] STAUNTON (*Athen.* 26 Apr. 1873): To say nothing of the redundant sibilants in this line, would Shakespeare have described a nag, as like a cow stung by the gad-fly, hoisting *sails?* I think, to sustain the similitude and the characteristic roughness of the speaker, he is more likely to have written,—'Hoists *tail* and flies.' Those familiar with old typography know well how readily 'sails' and *taile* would be confounded. If my conjecture has any weight, it shows the error committed by several modern editors in reading *hag* for 'nag.'

26. **looft**] BRADLEY (*N. E. D. s. v.* Luff. 2. *trans.*): To bring the head of a

The Noble ruine of her Magicke, *Anthony*,
Claps on his Sea-wing, and (like a doting Mallard)
Leauing the Fight in heighth, flyes after her:
I neuer ſaw an Action of ſuch ſhame;
Experience, Man-hood, Honor, ne're before,
Did violate ſo it ſelfe.

Enob. Alacke, alacke.

Enter Camidius.

Cam. Our Fortune on the Sea is out of breath,
And ſinkes moſt lamentably. Had our Generall
Bin what he knew himſelfe, it had gone well:
Oh his ha's giuen example for our flight,
Moſt groſſely by his owne.

Enob. I, are you thereabouts? Why then goodnight indeede.

Cam. Toward Peloponneſus are they fled.

28. *and*] Om. Pope,+.
29. *heighth*] Ff, Rowe, Pope, Cap.
37. *Bin*] *Been* F_4.
38. *his ha's*] *hee ha's* F_2. *he has* F_3F_4.
40, 41. *I, ... indeede.*] [Aside. Cap. Knt, Ktly.
40. *I, ... thereabouts?*] Separate line, Dyce, Sta.
41. *indeede*] *Indeed* (as separate line of verse) Han. Cap. et seq. (except Knt, Dyce, Sta.) *indeed, Canidius* Elze.
42. *Toward*] Ff, Rowe, Pope, Theob. Han. Warb. Dyce, Glo. Cam. *Towards* Johns. et cet.

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vessel nearer to the wind. [The present line quoted. The word occurs more than once in the *Life of Anthony* in North's *Plutarch*.]

28. **Sea-wing**] No mention of this, as a nautical term, is made in Smith's *Accidence . . . Necessary for all Young Sea-men*, etc. 1626, nor in Smyth's *Sailor's Word-Book*, 1867. The *Century Dictionary* quotes the present line, and gives the obvious meaning 'a sail,' and adds that it is 'Rare.' It would never have occurred to me as needing comment were it not that in an extremely rare little volume, I find the following, which I quote for what it is worth: '[Sea-wings] are two rows of long flat pieces of wood, which are suspended in the air when the vessel sails, and which are let down in concert when they are becalmed or have the wind against them.—*Vide Spectacle de la Nature*, vol. 4.'—JOHN CROFT, *Annotations on Plays of Shakespear*, York, 1810. This particular *Spectacle de la Nature* I have never seen.—ED.

38. **Oh his ha's giuen example**, etc.] THISELTON (p. 20): 'His' is undoubtedly the correct reading, the sense being 'his general (Cleopatra) by leading him off into flight has set us the example for flight.' [Does this accord with 'his owne' in the next line?—ED.]

40, 41. **I, are you thereabouts? . . . indeede**] HUDSON: 'If that is what you are thinking about, then our cause is lost, or our game is up, sure enough.' Enobarbus rightly construes what Canidius has just said as an intimation that he is meditating desertion from Antony, since Antony has deserted himself.

Scar. 'Tis eaſie toot,
And there I will attend what further comes.
Camid. To *Cæſar* will I render
My Legions and my Horſe, ſixe Kings alreadie
Shew me the way of yeelding.
Eno. Ile yet follow
The wounded chance of *Anthony*, though my reaſon
Sits in the winde againſt me.

[*Scene XI.*]

Enter Anthony with Attendants.

Ant. Hearke, the Land bids me tread no more vpon't,
It is aſham'd to beare me. Friends, come hither,
I am ſo lated in the world, that I
Haue loſt my way for euer. I haue a ſhippe,
Laden with Gold, take that, diuide it : flye,

43. *toot*] *to't* F_3F_4. *way* Ktly conj.
44. *what further comes*] Separate line, Han. Var. '78 et seq.
further] *farther* Coll.
47. [Exit. Cap.
50. [Exeunt, severally. Theob. Exit. Cap.
Scene XI. Dyce, Sta. Glo. Cam. Scene VIII. Pope, Han. Scene continued, Rowe, Theob. Warb. Johns. Scene IX. Cap. et cet.
Alexandria. A Room in the Palace. Cap. ...in Cleopatra's Palace. Dyce.
1. Enter...] Enter Antony, with Eros ... Pope.
4. *lated*] *'lated* Cap. (Errata.)
5, 9, 25. *I haue*] *I've* Pope,+, Dyce ii. iii.

49. **The wounded chance of Anthony**] JOHNSON: I know not whether the author, who loves to draw his images from the sports of the field, might not have written: 'The wounded *chase* of Antony.' The allusion is to a deer wounded and chased, whom all other deer avoid. *I will*, says Enobarbus, *follow Antony*, though *chased* and *wounded*. The common reading, however, may very well stand.—MALONE: The wounded chance of Antony, is a phrase nearly of the same import as 'the broken fortunes of Antony.' The old reading is indisputably the true one. So, 'Or shall I show the cinders of my spirits, Through th' ashes of my chance.' [V, ii, 204.]—STEEVENS: Mr Malone has judiciously defended the old reading. In *Othello* we have a phrase somewhat similar to 'wounded chance'; viz. '*mangled* matter.' [I, iii, 196.]

50. **Sits in the winde**] CAPELL (i, 39): The word 'sits' shews the phrase to be taken from field-sports; the pursuers of which know,—that scents coming down the wind, or from game that sits or lyes in the wind, are always the strongest.

2. **Hearke**, etc.] What phenomenon in nature was it to which Antony here refers, and interprets according to his own despairing mood? Can it have been the wild tumult on land caused by 'the great boisterous wind,' which, according to Plutarch, troubled Anthony's ships more than aught else after he had deserted them?—ED.

4. **lated**] JOHNSON: Alluding to a benighted traveller.—STEEVENS: Thus, in *Macbeth*, III, iii, 10: 'Now spurres the lated traueller apace.'

And make your peace with *Cæſar.*
Omnes. Fly? Not wee.
Ant. I haue fled my ſelfe, and haue inſtructed cowards
To runne, and ſhew their ſhoulders. Friends be gone,
I haue my ſelfe reſolu'd vpon a courſe,
Which has no neede of you. Be gone,
My Treaſure's in the Harbour. Take it: Oh,
I follow'd that I bluſh to looke vpon,
My very haires do mutiny: for the white
Reproue the browne for raſhneſſe, and they them
For feare, and doting. Friends be gone, you ſhall
Haue Letters from me to ſome Friends, that will
Sweepe your way for you. Pray you looke not ſad,
Nor make replyes of loathneſſe, take the hint
Which my diſpaire proclaimes. Let them be left
Which leaues it ſelfe, to the Sea-ſide ſtraight way;

8. Omnes.] Att. Cap. Mal. et seq. (subs.)
Fly?] *Fly!* Rowe et seq.
13. *it: Oh,*] Ff. *it—Oh,* Rowe, Pope, Theob. Han. Warb. *it. Oh,* Johns. et cet. (subs.)
21, 22. *them...it ſelfe,*] Ff, Rowe i. *them be left Which leave themselves.* Rowe ii, +. *that be left Which leaves itself:* Cap. et seq.
22. *to the*] *to* Ff.
Sea-ſide ſtraight way;] F_2. *sea-side straight-way.* Rowe, Pope, Theob. Han. Warb. *sea-side. Straightway* Johns. Var. '73. *sea-side straight away;* Cap. *ſea-ſide ſtraightway:* F_3F_4, Var. '78 et seq.

9. **I haue fled my selfe**] Does this mean, 'I myself have fled,' or 'I have fled *from* myself'? Romeo says (I, i, 190): 'I have lost myself. I am not here.' Further on, Anthony says, 'Let [that] be left which leaves itself.'—ED.

12. **Which has no neede of you. Be gone**] This line lacks two syllables. Several ingenious expedients have been proposed to correct this serious error. CAPELL reiterates 'Be gone'; STEEVENS suggested, 'Be gone, *I say*'; KEIGHTLEY, 'Be gone, *I pray*' or '*I pray you.*' And ABBOTT (§ 507) asserts that 'the best way of arranging' it is to print 'Begone' in a separate line. Is it to be supposed that Shakespeare was unable to detect the loss of two syllables, and that his resources were insufficient to supply what any child could suggest? Or is it to be supposed that, after Shakespeare's audience had shuddered on hearing the maimed utterance on the stage, their lacerated feelings were soothed by seeing 'Begone' printed as a separate line?—ED.

17, 18. **Friends be gone, . . . some Friends**] On the supposition that there is some corruption in the repetition of 'Friends,' WALKER (*Crit.* i, 288) proposed, 'perhaps, "*Fellows*, begone" (*socii*).' Whereupon, DYCE (ed. ii) comments: 'Here Walker would alter what an earlier line (the second) of this speech proves to be quite right. Whether or not there be any error in "some friends" I cannot determine.'

20. **replyes of loathnesse**] WORDSWORTH: As if you were loath to do what I say.

21, 22. **Let them be left Which leaues it selfe**] Of his own emendation (see

I will poſſeſſe you of that ſhip and Treaſure.
Leaue me, I pray a little: pray you now,
Nay do ſo: for indeede I haue loſt command,
Therefore I pray you, Ile ſee you by and by. *Sits downe*

Enter Cleopatra led by Charmian and Eros.

Eros. Nay gentle Madam, to him, comfort him.
Iras. Do moſt deere Queene.
Char. Do, why, what elſe?
Cleo. Let me ſit downe: Oh *Iuno.*
Ant. No, no, no, no, no.
Eros. See you heere, Sir?
Ant. Oh fie, fie, fie.
Char. Madam.
Iras. Madam, oh good Empreſſe.
Eros. Sir, ſir.
Ant. Yes my Lord, yes; he at Philippi kept

24. *now,*] *now*— Rowe,+. *now:* Cap. et seq.
26. *you,*] *you*— Rowe,+. *you:* Cap. et seq.
Sits downe] Exeunt Att. Throws himself on a Couch. Cap. Om. Varr. Mal. Ran.
27. Enter...] Enter Eros, with Cleopatra... Cap.
28. *him,*] *him.* Johns. *him:* Varr. Mal.
30. *Do,*] *Do?* Rowe ii,+. *Do!* Cap. et seq.
Char. *Do...elſe?*] Om. Words.
30, 31. Char. *Do...elſe?* Cleo. *Let*] Cleo. *Do?...elſe? let* Han.
30, 31. *Do...me*] Separate line, Han.
31. *ſit*...Iuno.] Separate line, Ktly.
downe:] *down.* Var. '78 et seq. [sitting down. Coll. ii.
35, 36. Char. *Madam.* Iras. *Madam,* ...*Empreſſe.*] Om. Words.
35. *Madam.*] Ff, Rowe, Pope, Han. *Madam!* Glo. Cam. *Madam*— Theob. et cet. (subs.)
36. *oh good*] *good* Cap.
Empreſſe.] *empress,*— Cap. Dyce. *empress!* Glo. Cam.
37. *ſir.*] *sir, my Lord!* Han. *sir!* Glo. Cam. *sir,*— Cap. et seq. (subs.)
38–41. Mnemonic, Warb.
38. *my Lord,*] Om. Han.

Text. Notes) Capell complacently remarks that it is one 'which the moderns had done well to have made; instead of altering, as they have done, "itself" into *themselves.*' Collier's MS also made the same emendation.

25. **I haue lost command**] JOHNSON: I am not master of my own emotions.—STEEVENS: Surely, he rather means,—I *entreat* you to leave me, because I have lost all power to *command* your absence. [Unquestionably.]

38. **Yes my Lord, yes**] CAPELL (i, 39): These words puzzl'd the Oxford editor [Hanmer], and some others besides him; and that for want of duly reflecting upon the situation of the person who speaks them: Bury'd in thought and sightless, without knowledge of what is said to him or where he is, he just hears a voice; replies to it, as it had come from some courtier or other great person, and relapses immediately into the same train of thinking that engag'd him before; nor is he wak'd out of it, 'till Eros (either raising his voice, or shaking him) says—'*Sir, the queen.*'—[line 54.

His fword e'ne like a dancer, while I ſtrooke 39

39. *e'ne*] Ff, Rowe, +, Var. '21, Coll. Sing. Dyce, Wh. Sta. Glo. Cam. *even* Cap. et cet.

39. *ſtrooke*] *ſtrook* F_3F_4, Rowe, +, Cap. *struck* Var. '73.

Capell is right, I think, in his interpretation of these words. Anthony is utterly unconscious of the world about him; but roused, for a second, by the voice, or, possibly, the respectful hand of Eros, he answers at random with instinctive courtesy, which, indeed, is pathetic in the circumstances, 'Yes, my lord, yes.' STAUNTON, however, apparently hears in the expression a somewhat petulant tone. 'This kind of rejoinder,' he remarks, 'sometimes in play, sometimes in petulance, is not unfrequent in our old dramas. See *Mer. of Ven.* II, ix, 89, 90,'—where a Messenger enters and asks, 'Where is my Lady?' and Portia gaily replies, 'Here, what would my Lord?' As instances similar to this reply of Portia, DYCE (*Remarks*, p. 55) quotes *ad loc.* from *1 Hen. IV:* II, iv: '*Hostess.* O Jesu! *my lord* the prince. *P. Henry.* How now, *my lady*, the hostess.' From *Rich. II:* V, v: '*Groom.* Hail, royal *prince!* *King Richard.* Thanks, noble *peer.*' And from *The Hogge hath Lost his Pearle*, 1614, sig. H: '*Enter Peter with a candle. Peter.* Where are you, *my Lord? Hog.* Here, *my Lady.*' Of these three instances, that from *Rich. II.* should be eliminated, I think. There is neither gaiety nor petulance in Richard's reply to the Groom, but sarcasm, as the context shows. In his note on this same reply of Portia, Staunton says: 'a dozen instances may be cited, where a similar expression is used by an individual of station to one of very inferior rank'; but he merely repeats those already given by Dyce, without any addition. In default, therefore, of more examples, we can hardly accept these three, Portia's, Prince Hal's, and Hog's, as sufficient to warrant the belief that this mode of expression was common; and the fact that in all of them there lies banter or sarcasm, is quite enough to deprive them of any similarity to Anthony's present words, which, I think, stand quite alone, and have been rightly interpreted by Capell. HUDSON, however, gives a different meaning to them. 'Antony,' he says, 'is muttering to himself under an overpowering sense of shame. In "Yes, my lord, yes," he is referring to Cæsar: "Yes, Cæsar, you have done me now, and can have things all your own way."'—ED.]

38, 39. he at Philippi kept His sword e'ne like a dancer] JOHNSON: In the Morisco, and perhaps anciently in the Pyrrhick dance, the dancers held swords in their hands with the points upward.—STEEVENS: I believe it means that Cæsar never offered to draw his sword, but kept it in the scabbard, like one who dances with a sword on, which was formerly the custom in England.—MALONE: That Mr Steevens's explanation is just, appears from a passage in *All's Well;* Bertram, lamenting that he is kept from the *wars*, says—'Creaking my shoes . . . Till honour be bought up, and no *sword worn*, But one to *dance* with.' [II, i, 31.] The word *worn* shows that in both passages our author was thinking of the English, and not of the Pyrrhick, or the Morisco, dance (as Dr Johnson supposed), in which the sword was *not worn* at the side, but held in the hand with the point upward.—STAUNTON (Note on *All's Well*, II, i, 31): As it was the fashion in Shakespeare's time for gentlemen to dance with swords on, and the ordinary weapon was liable to impede their motions, rapiers, light and short, were made for the purpose:—'when our Gentlemen went simply . . . without Cuts or gards, bearing their heauy Swordes

The leane and wrinkled *Caſſius*, and 'twas I
That the mad *Brutus* ended : he alone
Dealt on Lieutenantry, and no practiſe had
In the braue ſquares of Warre : yet now : no matter.

41. *mad'*] *sad* Han. *lad* or *mild* Theob. conj. (Nichols *Ill.* ii, 503) withdrawn. *man* Cap. conj. (*Notes*, i, 40; also Gar. p. 100) withdrawn.

43. *now: no matter*] *now—no matter* —Rowe, +, Var. '73. *now—No matter.* Cap. et cet. (subs.)

and Buckelers on their thighes, in sted of cuts and Gardes and *light daunsing Swordes*.' —Stafford's *Briefe Conceipt of English Pollicy*, 1581.

38–43. HAZLITT (p. 100) : The passage after Antony's defeat by Augustus where he is made to [utter these words] is one of those fine retrospections which shew us the winding and eventful march of human life. The jealous attention which has been paid to the unities both of time and place has taken away the principle of perspective in the drama, and all the interest which objects derive from distance, from contrast, from privation, from change of fortune, from long-cherished passion ; and contracts our view of life from a strange and romantic dream, long, obscure, and infinite, into a smartly contested, three hours' inaugural disputation on its merits by the different candidates for theatrical applause.

41. **the mad Brutus**] UPTON (p. 296) : Why does Antony call Brutus 'mad'? Plato seeing how extravagantly Diogenes acted the philosopher, said of him *That he was Socrates run mad.* There is also a maxim drawn from the depth of philosophy by Horace, *Epist.* I, vi, 15 : '*Insani* sapiens nomen ferat, æquus iniqui, Ultra quam satis est virtutem si petat ipsam.' Now if this be the opinion of philosophers themselves concerning philosophy, that it may be pursued with so much ardor and enthusiasm, that even the over-strained pursuit may border on madness ; how agreeable it is to the character of the wild, undisciplin'd Antony, to call even Brutus *Mad*, the sober Brutus, the philosopher and patriot? Such as Antony look on all virtue and patriotism as enthusiasm and madness.

42. **Dealt on Lieutenantry**] JOHNSON : I know not whether the meaning is, that Cæsar acted only as lieutenant at Philippi, or that he made his attempts only on lieutenants, and left the generals to Antony.—STEEVENS : I believe it means only,—'fought by proxy,' made war by his lieutenants, or *on* the strength of his lieutenants. So, in a former scene, Ventidius observes—'Cæsar and Antony have ever won *More in their officer*, than person.'—[III, i, 20.]—MALONE : In the *Life of Antony*, Shakspeare found the following : '—they were always more fortunate when *they made warre by their lieutenants*, than by themselves' ;—[see III, i, 16] which fully explains the present passage. The subsequent words also—'and no practice had,' etc. show that Mr Steevens has rightly interpreted this passage.—M. MASON : Steevens's explanation of this passage is just, and agreeable to the character here given of Augustus. Shakspeare represents him, in the next Act, as giving his orders to Agrippa, and remaining unengaged himself : 'Go forth, Agrippa, and begin the fight . . . .' Again : 'Go, charge, Agrippa.'—STAUNTON : Or it may mean *traded in war's theory* :—'I met just now a usurer, that only *deals upon* ounces.'—*The Witty Fair One*, V, i.—SCHMIDT (*Lex. s. v.* Deal) : Acted by substitutes.

43. **squares of Warre**] CENTURY DICTIONARY (*s. v.* Square, 9) : A body of troops drawn up in quadrilateral form. The formation used in the sixteenth century

Cleo. Ah ſtand by.
Eros. The Queene my Lord, the Queene.
Iras. Go to him, Madam, ſpeake to him,
Hee's vnqualited with very ſhame.
Cleo. Well then, ſuſtaine me : Oh.
Eros. Moſt Noble Sir ariſe, the Queene approaches,
Her head's declin'd, and death will ceaſe her, but

44. *Ah*] *Ah me !* Cap.
ſtand by.] *stand you by* [To Eros. Words.
[rising. Cap.
45. *Queene.*] *queen*— Rowe, +.
46, 47. *Go ... vnqualited*] One line, Cap. Walker, Words.
46. *ſpeake to him,*] *speak ;* Words.
47. *Hee's*] Walker. *He is* Ff et seq.
vnqualited] *unqualitied* Theob. et seq.
48. *then,*] *then,*— Cap. et seq.
Oh.] *Oh !*— Rowe. *oh !* Theob. *O !* Cap.
[Rising. Coll. ii.
50. *ceaſe*] *ſeize* Ff et seq.

and afterward was a nearly solid body of pikemen, to which the harquebusiers, cross-bowmen, etc. formed an accessory, as by being posted on the flanks, etc. In Shakespeare's time troops drawn up in battle array were primarily in squares.

47. **Hee's vnqualited**] MALONE: I suppose she means, he is *unsoldier'd*. *Quality*, in Shakspeare's age, was often used for *profession*.—STEEVENS: Perhaps, *unqualitied*, only signifies *unmanned* in general, 'disarmed of his usual faculties,' without any particular reference to soldiership.

50. **ceaſe**] HUDSON 'strongly suspects that "cease" should be retained,' because Shakespeare 'repeatedly uses *cease* as a causative verb.' [See *Text. Notes* for the accepted reading.]

50. **but**] JOHNSON: 'But' has here, as once before in this play, the force of *except* or *unless*. [Johnson refers, probably, to I, i, 57, where the meaning which he claims for the word is somewhat doubtful. See also IV, xi, 2; V, i, 34.]—MALONE: I rather incline to think that 'but' has here its ordinary signification. If it had been used for *unless*, Shakespeare would, I conceive, have written, according to his usual practices, *make*.—[Possibly, accepting this hint, DYCE conjectured *make;* and his conjecture was adopted in the text by HUDSON and WORDSWORTH. Johnson is so far right, I think, in his interpretation that *unless* seems a better paraphrase than *only*, which is what ABBOTT (§ 124) gives, with the remark that 'this [present] passage illustrates the connection between "but" meaning *only* and "but" used adversatively.' See notes, especially Walker's, on 'But being charg'd,' IV, xi, 2, where 'But' can hardly mean *only*, and is almost uniformly said to mean *unless*. In the present passage FRANZ (§ 414, b. a.) observes that 'but' is equivalent to *if ... not;* that is, 'death will seize her, *if* your comfort does *not* make the rescue'; and quotes a parallel passage in *Twelfth Night* (III, i, 40) where Feste says, 'I would be sorry, sir, but the Foole should be as oft with your master, as with my Mistress;' again, in *Love's Lab. Lost* (IV, i, 106) where Boyet says, 'I am much deceived, but I remember the style.' Where shades of meaning are in question, it is folly to be dogmatic. Yet if choice must be here made between the three meanings: 'but' adversative, and 'but' as equivalent to *unless*, *only*, and 'but' as equivalent to *if ... not*, the last seems, I think, the best. The use of the indicative

Your comfort makes the reſcue.
Ant. I haue offended Reputation,
A moſt vnnoble ſweruing.
Eros. Sir, the Queene.
Ant. Oh whether haſt thou lead me Egypt, ſee
How I conuey my ſhame, out of thine eyes,
By looking backe what I haue left behinde
Stroy'd in diſhonor.

51. *makes*] *make* Dyce conj. Huds. Words.
reſcue] *rescue presently* Words.
52, 53. *Reputation...ſweruing*] Separate line, Ktly.
52. *Reputation,*] Ff. *reputation,*— Dyce, Sta. Glo. Cam. *reputation;* Rowe et cet.
53. *ſweruing.*] Ff. *swerving*— Rowe, +, Var. '73. *swerving:* Cap.
55. *Oh whether*] *O whither* Ff et seq.
Egypt,] *Egypt?* Rowe et seq. (subs.)
[starting up. Cap.
56. [Rising. Coll. ii.
57. *what*] Ff, Coll. Sing. Dyce, Wh. Sta. Glo. Cam. *on what* Rowe et cet.
I haue] *I've* Pope, +.
58. *Stroy'd*] *'Stroy'd* Pope, +, Cap. Varr. Mal. Ran. Steev. Varr. Coll. Wh.

'makes' after the conditional 'but,' FRANZ (§ 487, b. *Indikativ*) ascribes to the *sureness*, the *reality* of the conclusion.—ED.]

52. **Reputation**] That is, 'reputation' in the abstract. Compare *Othello* (II, ii, 291, of this ed.) where Cassio exclaims: 'Reputation, Reputation, Reputation: Oh I haue lost my Reputation. I haue lost the immortall part of myselfe, and what remaines is bestiall.'

53. **A most vnnoble**] COLLIER (ed. ii): The MS here has, '*By* most unnoble,' but it can hardly be called a necessary emendation, although it is very likely what the actor spoke.

55 and 62. **Egypt**] COLERIDGE (p. 236) says that 'the stage in Shakespeare's time was a naked room with a blanket for a curtain; but he made it a field for monarchs.' And moreover taught those monarchs the right royal mode of addressing each other. 'Who is it thou dost call usurper, France?'—*King John*, II, i, 120; 'England, thou hast not saved one drop of blood.'—*Ibid.* II, i, 342 (there is many and many an instance in this same play of *King John*, where monarchs are the chief actors). 'Myself am Naples' Ferdinand says in *The Tempest*. There have been already two or three instances in this present play where Anthony addresses Cleopatra as 'Egypt,' and there are others in the scenes to come; notably where Anthony is dying.—ED.

56. **How I conuey my shame**, etc.] JOHNSON: How, by looking another way, I withdraw my ignominy from your sight.—STAUNTON imparts, better, perhaps, than Johnson, the subtle meaning of 'convey' by paraphrasing the sentence thus: 'How I *pass by sleight* my shame out of thy sight, in looking another way.'

57. **By looking backe what I haue left behinde**] ABBOTT (§ 200) quotes this passage, among others, as an instance of the omission of the preposition 'after some verbs which can easily be regarded as transitive,' and thus explains it: 'While turning away from Cleopatra, Antony appears to say, that he is *looking back* (for) the fleet that he has left dishonoured and destroyed.' Again, in § 220, he interprets the present 'looking' as equivalent to *looking . . . for*.

58. **Stroy'd**] CAPELL (i, 40): [This word] the present editor was greatly tempted

Cleo. Oh my Lord, my Lord,
Forgiue my fearfull ſayles, I little thought
You would haue followed.
Ant. Egypt, thou knew'ſt too well,
My heart was to thy Rudder tyed by'th'ſtrings,
And thou ſhould'ſt ſtowe me after. O're my ſpirit
The full ſupremacie thou knew'ſt, and that
Thy becke, might from the bidding of the Gods
Command mee.
Cleo. Oh my pardon.
Ant. Now I muſt
To the young man ſend humble Treaties, dodge
And palter in the ſhifts of lownes, who
With halfe the bulke o'th'world plaid as I pleas'd,
Making, and marring Fortunes. You did know

61. *followed*'] *follow'd* Pope et seq.
63. *by'th*'] *by th*' F_3F_4, Rowe,+. *by the* Var. '73 et seq.
ſtrings] *string* Rowe ii,+.
64. *ſtowe*] *towe* Rowe et seq. (subs.)
65. *The full*'] Ff, Rowe, Pope, Theob. i, Coll. Wh. i. *Thy full* Theob. ii et cet.
68. *Oh*] *Oh*, Rowe. *O*, Cap.
70. *Treaties*] *'treaties* Cap. Ktly.
71. *ſhifts*] *thift* Rowe ii, Pope, Theob. Han. Warb.

to alter; not meerly upon account of it's harshness or it's uncommon aphæresis, (for that, perhaps, might be justify'd by parallel instances) but because a better image presents itself,—and such a one as the passage seems to point out to,—by the admission of a word very near it in character,—*strew'd* or *strow'd*. The following comment will shew what the editor thinks, is the image intended; and which is indeed seen in the words as they stand, but more plainly if *strow'd* be admitted: ... 'By looking back on what I have left behind, *Strow'd* in dishonour,' or in the paths of dishonour; meaning—his ruin'd fortunes; which, as they had been riches, or other realities, *strow'd* the way which he took in his flight.

63. tyed by'th'strings] JOHNSON: That is, by the *heart-strings*.

64. thou should'st] See ABBOTT, § 326, for examples of this Elizabethan use of *should*, where we now use *might* or *would*.

64. should'st stowe] MALONE: This is one of the many corruptions occasioned by the transcriber's ear deceiving him.—[Was it the 'transcriber' or the compositor's reader?—ED.]

64. spirit] WALKER'S pronunciation of 'spirit' as a monosyllable would be intolerable here to our modern ears. See I, ii, 143.—ED.

65. The full supremacie] DYCE (*Remarks*, p. 247): Read, with the other modern editors, *Thy*. In such a case as this *the authority of the old eds. is nothing*. —[I protest. Not for the sake of upholding the old editions, but because I believe '*The* full supremacy' to be the better reading,—by far the better reading. The emphasis lies on 'full.' 'The full' should be pronounced as the perfect iambus which it is, with the lightest possible utterance of 'The': '*Th*' full.' To change it to '*Thy* full' converts it to a spondee, takes the emphasis from 'full,' and (which is

How much you were my Conqueror, and that
My Sword, made weake by my affection, would
Obey it on all cauſe.
Cleo. Pardon, pardon.
Ant. Fall not a teare I ſay, one of them rates
All that is wonne and loſt : Giue me a kiſſe,
Euen this repayes me.
We ſent our Schoolemaſter, is a come backe?
Loue I am full of Lead : ſome Wine
Within there, and our Viands : Fortune knowes,
We ſcorne her moſt, when moſt ſhe offers blowes. *Exeunt*

[*Scene XII.*]

Enter Cæſar, Agrippa, and Dollabello, with others.

Cæſ. Let him appeare that's come from *Anthony.*
Know you him.
Dolla. *Cæſar*, 'tis his Schoolemaſter,

76. *on*] *in* Walker (*Crit.* iii, 303). *cauſe*] *causes* Cap. Walker.
77. *Pardon*] *O, pardon* Theob,+, Ktly.
78. *ſay,*] *say;* Pope et seq. (subs.)
80–83. *Euen ... knowes*] Lines end, *schoolmaster, ... lead; ... knowes,* Han. Cap. et seq.
80. *me*] Om. Ff, Rowe.
81. *a come*] F_2F_3. *he come* F_4 et seq.
82. *Lead:*] *lead.* Coll. Dyce, Sta. Glo. Cam.
83. *Within*] Om. Han. Cap. Var. '78, '85, Ran.

Scene XII. Dyce, Sta. Glo. Cam. Scene VII. Rowe. Scene VIII. (misprint) Pope, Warb. Johns. Scene IX. Han. Scene X. Cap. et cet.

Cæsar's Camp. Rowe. A Camp in Egypt. Cæsar's Tent. Cap.

1. Dollabello] F_1.
... with others.] Thidias, with others. Rowe. Thyreus, with others. Theob.
2. *from*] *for* Ff.
3. *Know*] *Kuow* F_2.
4. *Schoolemaſter*] *soothsayer* Gar.

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of importance), weakens, when repeated, the emphatic force of 'Thy' in the next line.—ED.]

76. **cause**] ABBOTT (§ 453) : If the diphthong 'cause' be pronounced as a dissyllable, the difficulty [in the scansion of the line] will be avoided. 'Párdon, párdon' is, perhaps, an instance of two consecutive trochees. (There seems no ground for supposing that 'pardon' is to be pronounced as in French.) [Is not Capell's emendation, *causes*, upheld by Walker (*Crit.* iii, 303) 'for grammar's sake,' far preferable to the pronunciation *ca-use?*—ED.]

78. **Fall not a teare**] ABBOTT (§ 291) includes 'fall' in a list of intransitive verbs which are sometimes converted into transitive. FRANZ (§ 476, c.) explains this conversion by detecting in the verb a causative force, as in the present passage; and again in the verb 'quail,' V, ii, 104.

78. **rates**] STAUNTON : That is, *counts for, is equivalent to.*

1. **Agrippa**] COLLIER : Agrippa does not appear to have been on the stage.

An argument that he is pluckt, when hither
He ſends ſo poore a Pinnion of his Wing,
Which had ſuperfluous Kings for Meſſengers,
Not many Moones gone by.

Enter Ambaſſador from Anthony.

Cæſar. Approach, and ſpeake.

Amb. Such as I am, I come from *Anthony*:
I was of late as petty to his ends,
As is the Morne-dew on the Mertle leafe
To his grand Sea.

9. Ambaſſador] Euphronius. Cap. et seq. Soothsayer. Gar. Freedman, Eros. Kemble.
11. Amb.] Eup. Cap.
13. *Morne-dew*] F_2F_3. *Morn dew* F_4, Cap. *morn-dew* Rowe et cet. *morning-dew* Ktly conj.
13. *Mertle leafe*] *Myrtle leaf* F_2. *Myrtle Leaf* F_4. *myrtle-leaf* Dyce, Sta. Glo. Cam. Ktly.
14. *his*] *the* Han. Johns. Wh. i, Huds. *this* Tyrwhitt, Ktly.

9. **Ambassador**] CAPELL (i, 40): Finding a name [Euphronius] in Plutarch for [this Ambassador] that is more determinate, it seem'd not amiss to give it him here. [See Plutarch, *Appendix*.]

14. **To his grand Sea**] TYRWHITT: To *whose* grand sea? I know not. Perhaps we should read: 'To *this* grand sea.' We may suppose that the sea was within view of Cæsar's camp, and at no great distance.—CAPELL (i, 40): Meaning—the sea that he (the dew-drop) arose from. [Steevens, also, gives this meaning, and adds, '"his" is used for *its*.']—STEEVENS: 'His grand sea' may mean his 'full tide of prosperity.' So, in *3 Hen. VI*: IV, viii, 54: 'You are the fount that makes small brooks to flow; Now stops thy spring; *my sea* shall suck them dry, And swell so much the higher by their ebb.' Again, in *The Two Noble Kinsmen*, I, iii, 6:—'though I know His *ocean* needs not my poor drops, yet they Must yield their tribute there.' Tollet offers a further explanation of the change proposed by Tyrwhitt: 'Alexandria, towards which Cæsar was marching, is situated on the coast of the Mediterranean sea, which is sometimes called *mare magnum*. Sir John Maundeville [Cap. xlvii.] calls that part of the Mediterranean which washes the coast of Palestine, 'the grete see.'—RITSON: If 'his' be not used for *its*, Shakespeare has made a person of 'morn-drop.'—R. G. WHITE (ed. i): 'His,' in my judgement is a manifest typographical error. Hanmer corrected it. But of late years 'his' has been retained on the supposition that it alludes to the sea as the origin of the dew-drop! [In his ed. ii, White retains 'his,' without comment.]—WALKER, both in his *Crit.* i, 314 and in his *Crit.* iii, 303, approves of *the* instead of 'his'; at the latter place, he quotes, in support of his approval, the same passage that Steevens quoted from *The Two Noble Kinsmen*; and in a footnote LETTSOM, Walker's editor, strenuously upholds *the*. 'It is astonishing,' he says, 'that, though this obvious blunder was corrected by Hanmer, more than a century ago, it has maintained itself in all the editions, except Johnson's, that I have consulted. Steevens, even, has defended *his* by quoting the very passage which Walker here compares on account of the similarity in the sense. But in *The Two Noble Kinsmen* we have a metaphor; in

Cæſ. Bee't ſo, declare thine office.
Amb. Lord of his Fortunes he ſalutes thee, and
Requires to liue in Egypt, which not granted
He Leſſons his Requeſts, and to thee ſues
To let him breath betweene the Heauens and Earth
A priuate man in Athens : this for him.
Next, *Cleopatra* does confeſſe thy Greatneſſe,
Submits her to thy might, and of thee craues
The Circle of the *Ptolomies* for her heyres,
Now hazarded to thy Grace.
Cæſ. For *Anthony*,
I haue no eares to his requeſt. The Queene,

15. *Bee't*] Ff, Rowe,+, Dyce, Sta. Glo. Cam. *Be it* Cap. et cet.
17. *Egypt,*] *Egypt;* Rowe et seq. (subs.)
18. *Leſſons*] *Leſſens* Ff.
Requeſts...to thee] *request...of thee* Gar.
19. *breath*] F_2, Rowe, Cap. *breathe* F_3F_4 et cet.
23. *heyres*] *heirs* F_3F_4.
24. *Grace*] *Gace* F_2.

Ant. & Cleop., a simile. Had the case been reversed, the writer of the passage in the former play would necessarily have said, "He no more needs me than *the* ocean needs a few drops"; while Shakespeare would have said, just as necessarily, "I am a dew-drop to *his* grand sea."'—[There can be no doubt that the sentence is intelligible. Hanmer's emendation is, I think, logically just. It is extremely probable that the error is Shakespeare's. But it is one which demands some little mental analysis to detect and correct, in which, if we indulge, while sitting at the play, Euphronius will have delivered his message and departed before we have settled the propriety of his opening speech. And there are minds of a cast so ignoble as to prefer, where the sense is perfectly obvious, an incorrect word of Shakespeare to a correct one of Hanmer.—ED.]

17. **Requires**] DEIGHTON: This verb is seldom used in Shakespeare in the peremptory sense the word would now have in such a context; compare *Hen. VIII:* II, iv, 144, 'Most gracious sir, In humblest manner I require your highness, That it shall please you to declare,' etc., said by Wolsey to the king.

17. **which not granted**] See ABBOTT (§ 377) for other instances of the use of the participle 'to express a condition, where, for perspicuity we should now mostly insert "if."' See 'not petty things admitted,' V, ii, 169.

18. **He Lessons**] THISELTON (p. 20): 'Lessons' is undoubtedly Shakespeare's word here in the sense of *schools* or *disciplines*. The initial capital indicates an emphasis which the feeble *lessens* would hardly carry, but which the metaphorical 'Lessons' carries easily. The fact that the ambassador is on this occasion a schoolmaster should have been sufficient to have warded off the sacrilegious hand of the emendator.

23. **The Circle of the Ptolomies**] JOHNSON: The diadem; the ensign of royalty.

24. **hazarded**] SCHMIDT (*Lex.*): That is, staked and lost to thee, as at gaming.

Of Audience, nor Deſire ſhall faile, ſo ſhee
From Egypt driue her all-diſgraced Friend,
Or take his life there. This if ſhee performe,
She ſhall not ſue vnheard. So to them both.
Amb. Fortune purſue thee.
Cæſ. Bring him through the Bands :
To try thy Eloquence, now 'tis time, diſpatch,
From *Anthony* winne *Cleopatra*, promiſe
And in our Name, what ſhe requires, adde more
From thine inuention, offers. Women are not
In their beſt Fortunes ſtrong; but want will periure
The ne're touch'd Veſtall. Try thy cunning *Thidias*,
Make thine owne Edict for thy paines, which we
Will anſwer as a Law.

29. *This*] *This*, Rowe, Pope.
31. *thee.*] *thee!* Theob. et seq. *thee*— Anon. ap. Cam.
32. *Bands :*] *bands*. Han. Cap. et seq.
[Exit Ambassador. Rowe. Exit Euphronius, attended. Cap.
33. [To Thidias. Rowe, Pope. To Thyreus. Theob. et seq.
now 'tis time] *now's the time* Cap. conj.
time,] *time ;* Theob. Warb. et seq.
diſpatch,] *dispatch :* Cap. Var. '78 et seq. (subs.)
34. Cleopatra, *promiſe*] *Cleopatra* Rowe ii. *Cleopatra, promise*, Pope, Han. *Cleopatra, promise ;* Theob. Warb. *Cleopatra ; promise*, Johns. Cap. et seq.
35. *Name,*] *name ;* Han.
what] *when* Ff, Rowe, +.
35, 36. *more From*] *more ; Frame* Kinnear.
36. *From thine inuention, offers.*] *As thine invention offers.* Han. (*From thine invention*) *offers.* Warb. *Offers from thine invention.* Ktly, Huds.
38. *ne're touch'd*] *ne'er-touch'd* Pope et seq.
Thidias] *Thyreus* Theob. et seq.

27. **nor Desire**] See ABBOTT (§ 396) for other examples of the 'ellipsis of *Neither* before *Nor*.'

35, 36. **adde more From thine inuention, offers**] WALKER (*Crit.* i, 253): Read : '*and* more, From thine invention, *offer*.'—R. G. WHITE (ed. i): The inversion in this sentence is so distracting and so needless, that it seems to me quite probable, at least, that there has been accidental transposition, and that Shakespeare may have written :—'promise What she requires ; and in our name add more Offers from thine invention.'—[See *Text. Notes*, for the text of KEIGHTLEY and HUDSON. WHITE (ed. ii) retained the text of the Folio, with the remark that it is 'a fine example of Shakespeare's utter recklessness in the use of language.']—DEIGHTON : The position of 'offers' seems to be intentionally emphatic.

38. **Thidias**] THEOBALD, here and throughout, changed this name to *Thyreus*, on no other authority than because the name of the ambassador is so given in North's *Plutarch ;* and he has been herein followed by every editor.—ED.

39, 40. **Make thine owne Edict . . . answer as a Law**] DEIGHTON : That is, fix your own reward, if you succeed, and I will consider its payment as binding upon me as a law.

Thid. *Cæſar*, I go. 41
Cæſar. Obſerue how *Anthony* becomes his flaw,
And what thou think'ſt his very action ſpeakes
In euery power that mooues.
Thid. *Cæſar*, I ſhall. *exeunt.* 45

[*Scene XIII.*]

Enter Cleopatra, Enobarbus, Charmian, & Iras.
Cleo. What ſhall we do, *Enobarbus?*
Eno. Thinke, and dye. 3

41, 45. Thid.] Thyr. Theob. et seq.
42. *flaw,*] Ff, Rowe, Pope, Han. Coll. Dyce, Sta. Glo. Cam. Hal. *flaw;* Theob. et cet.
43. *think'ſt*] *thinkeſt* Ff, Rowe.
45. exeunt.] Exent. F_2.
Scene XIII. Dyce, Sta. Glo. Cam. Scene VIII. Rowe. Scene IX. Pope, Warb. Johns. Scene X. Han. Act IV. Sc. i. Coll. (MS). Scene XI. Cap. et cet. Alexandria. Rowe. A Room in the Palace. Cap.
2. *do*] Om. Steev. conj.

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42. **how Anthony becomes his flaw**] JOHNSON: That is, how Antony conforms himself to this breach of his fortune.—STAUNTON: This is not very clear.—DEIGHTON: In 'flaw' there is, perhaps, an allusion to another meaning of the word, common in Shakespeare, viz. sudden bursts of wind.

43, 44. **his very action speakes In euery power that mooues**] STEEVENS: So, in *Troil. & Cress.* IV, v, 57: 'her foot speaks; her wanton spirits look out At every joint and motive of her body.'

2. **Enobarbus**] WALKER (*Vers.* 186): This name in this play is frequently used as if it were a trisyllable, in whatever way the anomaly is to be explained. [See IV, v, 23; IV, vi, 26; IV, ix, 12, 14.]

3. **Thinke, and dye**] In North's *Plutarch* mention is made of a convivial club, presumably founded by Anthony after the battle of Actium, the members whereof agreed that they would die together. (See *Appendix.*) Supposing that an allusion is here made to this club, HANMER changed 'Thinke' to *Drink*, an emendation which has had but two admirers: Warburton and Capell. Both adopted it in their text, and the latter pronounced it 'most true and ingenious.' JOHNSON did 'not advance it into the page, not being convinced that it is necessary. "Think and die"; that is, *Reflect on your folly, and leave the world*, is a natural answer.'—TYRWHITT (p. 9): I grant it would be, *according to* [Johnson's] *explanation*, a very proper answer from a moralist or a divine; but Enobarbus, I doubt, was neither the one nor the other. He is drawn as a *plain, blunt soldier;* not likely, however, to offend so grossly in point of delicacy as Hanmer's alteration would make him. I believe the true reading is: '*Wink*, and die.' When the ship is going to be cast away, in *The Sea Voyage* of Beaumont and Fletcher (I, i), and Aminta is lamenting, Tibalt says to her: '—Go, take your gilt prayer-book, and to your business; *Wink, and die:*' insinuating plainly, that she was afraid to meet death with her eyes open. And the same insinuation, I think, Enobarbus might very naturally convey in his return to Cleopatra's desponding question.—STEEVENS: The old reading may

Cleo. Is *Anthony*, or we in fault for this?
Eno. *Anthony* onely, that would make his will
Lord of his Reaſon. What though you fled,
From that great face of Warre, whoſe ſeuerall ranges
Frighted each other? Why ſhould he follow?
The itch of his Affection ſhould not then
Haue nickt his Captain-ſhip, at ſuch a point,

6. *though*] *although* Pope, Theob. Han. Warb. Steev. Var. '03, '13, Ktly.
8. *other?*] *other*, Coll. Wh. Cam. Hal. Ktly.
follow?] *follow you* Pope, Theob. Han. Warb. Cap. Ktly. *ha' follow'd* Anon. ap. Cam.
10. *Captain-ſhip,*] *captainship*, Rowe. *captainship* Pope, Han. *captainship;* Theob. Warb. et seq.

be supported by the following passage in *Julius Cæsar:* 'all that he can do Is to himself, *take thought, and die* for Cæsar.' [II, i, 187.] Tollet observes, that the expression of *taking thought*, in our old English writers, is equivalent to *the being anxious or solicitous*, or *laying a thing much to heart*. Tyrwhitt, however, might have given additional support to his reading from a passage in *2 Hen. IV:* I, iii, 33: 'led his powers to death And *winking* leap'd into destruction.'—TYRWHITT: After all that has been written upon this passage, I believe the old reading is right; but then we must understand *think and die* to mean the same as *die of thought*, or *melancholy*. In this sense is *thought* used below, IV, vi, 43, and by Holinshed, *Chronicles of Ireland*, p. 97: 'his father liued in the tower—where for *thought* of the young man his follie *he died*.' There is a passage almost exactly similar in *The Beggar's Bush* of Beaumont and Fletcher: 'Can I not *think away* myself and die?' [V, i.]—HENLEY: 'Think and die.' Consider what mode of ending your life is most preferable, and immediately adopt it.—KNIGHT: Here is a noble answer from the rough soldier to the voluptuous queen. . . . We may here very safely trust to the original.—CRAIK (p. 145): *To think* or *to take thought*, seems to have been formerly used in the sense of to give way to sorrow and despondency.—[Possibly, our most familiar quotation is, 'Take no thought for the morrow.'—*Matthew*, vi, 34.]—STAUNTON: Despair and die.—HUDSON: This is equivalent to *grieve ourselves to death*.

6. **What though**] WALKER (*Crit.* ii, 156) Read *metri gratia*, 'What *an* though'; unless 'what *although*' be allowable, which I doubt.—STAUNTON (*Athenæum*, 26 April, 1873): Something is missing from the line. Perhaps—'What though you, *timorous*, fled.'

7. **whose seuerall ranges**] STAUNTON: The commentators, perhaps, have a perception of what this means, since they pass it silently; to us it is inexplicable, and we cannot choose but look on 'ranges' as a misprint for the *rages* of grim-visag'd war.—SCHMIDT (*Lex.*): 'Ranges,' that is, *ranks*. [Compare, 'the wide Arch Of the rang'd Empire,' I, i, 46.]

10. **Haue nickt**] STEEVENS: That is, set the mark of folly on it. So, in *The Com. of Errors*, 'and the while His man with scissors nicks him like a fool.' [V, i, 175.—This passage of itself does not, I think, prove that the hair of fools was intentionally cut in nicks; DEIGHTON remarks, 'it is only because Pinch's hair was cut in this disfiguring way that he is made to look like a fool.' At this same passage

When halfe to halfe the world oppos'd, he being 11
The meered queſtion? 'Twas a ſhame no leſſe

11, 12. *he being The meered*] *begins The mortal* Orger. *and he Was the mere* Vords.

12. *meered*] Ff, Pope,+, Cap. Varr. Mo. *meer* Rowe. *admired* Mitford ap. Cam. *empery* Bulloch. *merest* Kinnear. *mered* Mal. et cet.

12. *queſtion?*] *question.* Rowe et seq. (subs.)

'Twas] *Tis* F_2. *'Tis* F_3F_4, Rowe.

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1 *Com. of Errors*, MALONE gives a quotation which he deems conclusive; it is from *The Choice of Change* . . . by S. R. Gent, 1598, as follows: 'Three things used by monks, which provoke other men to laugh at their follies. 1. They are shaven and notched on the head, like fooles.' It is probable that here 'fooles' refers, not to the domestic or 'allowed fools,' but to idiots. DOUCE (ii, 323), in his exhaustive essay *On the Clowns and Fools of Shakespeare*, says that, 'The head was frequently shaved in imitation or perhaps ridicule of a monk's crown. This practice is very ancient, and can be traced to the twelfth century. In one instance, the hair exhibits a sort of triple or Papal crown.' The reference, in the present line, is a coarse one, but then Enobarbus was of coarse fibre. From what we know of the neglected personal habits of Fools, the inference is not strained that they were liable to cutaneous ailments, and of such ailments the only one that could 'nick' anything was the 'itch,' and the only thing it could nick was the hair. *Possibly*, this nicking was so common among Fools as to make the term almost synonymous with folly. In the Pathology of those days all irritating cutaneous diseases were called the 'itch,' but this term is not now applied to affections of the scalp. In answer to my question on the subject, I received from my friend, Dr L. A. DUHRING, an acknowledged authority on *Cutaneous Diseases*, the following reply:—'The affection referred to, in the passage you quote from *Antony and Cleopatra*, is not the itch, or scabies, but, without question, the common "ringworm of the scalp," a frequent and well-defined affection, which causes the destruction of the hair, giving to the area invaded a nicked or cropped appearance, and in my works I describe the hair (as do many other writers) as seeming to have been "nibbled off." It is due to a fungus, and the sensation of itching accompanies it.'—ED.]

11, 12. he being The meered question] JOHNSON: 'The *mered* question' is a term I do not understand. I know not what to offer, except 'The *mooted* question.' That is, the *disputed* point, the subject of debate. *Mere* is indeed a *boundary;* and the *meered question*, if it can mean anything, may, with some violence of language, mean, the *disputed boundary*.—STEEVENS: So, in Stanyhurst's translation of Virgil, b. iii. 1582: 'Wheare too ioynctlye *mearing* a cantel of Italye neereth.' Barrett, in his *Alvearie*, 1580, interprets a *meere*-stone by *Terminalis lapis*. 'Question' is certainly the true reading. So, in *Hamlet*, I, i: '— the king That was and is the *question* of these wars.'—M. MASON: Possibly Shakspeare might have coined the word *meered*, and derived it from the adjective *mere* or *meer*. In that case, the *meered question* might mean, the only cause of the dispute—the only subject of the quarrel. —KNIGHT: *Mere* is a boundary; and *to mere* is to mark, to limit.—COLLIER (ed. ii): It is altered to *mooted* in the MS; but as 'mered' may be taken in the sense of *sole*, or *mere* question, we make no change.—R. G. WHITE (ed. i): It is quite possibly a misprint for *mooted*.—IBID. (ed. ii): An amazing participial adjective, formed from *mere*.—[Surely, in this note we hear the voice of White's 'washer-woman' whose advice he said he took (see his *Preface*, p. xii) in the selection of his

Then was his loſſe, to courſe your flying Flagges,
And leaue his Nauy gazing.)

Cleo. Prythee peace.

Enter the Ambaſſador, with Anthony.

Ant. Is that his anſwer? *Amb.* I my Lord.

Ant. The Queene ſhall then haue courteſie,
So ſhe will yeeld vs vp.

Am. He ſayes ſo.

Antho. Let her know't. To the Boy *Cæſar* ſend this grizled head, and he will fill thy wiſhes to the brimme,
With Principalities.

Cleo. That head my Lord ?

Ant. To him againe, tell him he weares the Roſe
Of youth vpon him : from which, the world ſhould note

16. Enter...] Enter Antony with Amb. Rowe. Enter Antony with Euphronius. Cap.

17. *that*] *this* Ff, Rowe.

17, etc. Amb.] Eup. Cap.

18–20. *The Queene...ſo.*] Lines end, *Queen...yield...ſo.* Han. Cap. Steev. Var. '73, '78.

18, 19. *The Queene....So ſhe*] One line, Mal. Ran. Var. '21, Coll. Sing. Dyce, Wh. i, Glo. Cam. Hal. Ktly.

The Queene ... yeeld] One line, Knt.

18, 19. *The Queene...vs vp*] One line, Sta.

20. *He*] *My Lord, he* Han. Cap.

21, 22. *Let her...brimme*] Lines end, *know't. ...head, ...brim*, Rowe et seq.

21. *know't*] Ff, Rowe, +, Cap. Dyce, Sta. Glo. Cam. *know it then* Steev. conj. *know it* Var. '73 et cet.

25. *againe,*] Ff, Rowe, Pope, Han. *again.* Johns. *again;* Theob. et cet.

comments. He himself was too experienced an editor to be 'amazed' at Shakespeare's freedom in forming participles.—ED.]—STAUNTON: Possibly, the *entire*, or *sole* question; but the word reads suspiciously.—ABBOTT (§ 294): The word 'meered' is marked as corrupt by the Globe; but perhaps it is the verb from the adjective *meere* or *mere*, which in Elizabethan English means *entire*. Hence, 'he being the *entire* question,' *i. e.* Antony, being the sole cause of the battle, ought not to have fled.—ELTON (p. 141): The tillage-lands and cow-pastures were protected by banks and fences called meers; and the name in time came to mean a 'marking off' for any special purpose. Enobarbus applied it to Antony:—'The *meered* question.'—[If 'meered' means *marked off*, as Elton would have it, it seems to yield a meaning, if intelligible, at variance with the drift of Enobarbus's speech. So far from Anthony's being marked off or excluded from the question, he was the very soul of it. I prefer the interpretation of Mason and Abbott.—ED.]

19. **So she will yeeld vs vp**] For an exposition of the process whereby *so* assumes the function of a conditional conjunction, see FRANZ, § 413.

21. **the Boy Cæsar**] The battle of Actium was fought almost on Cæsar's birthday. He was born on the 23rd of September, B.C. 63, and the battle took place on the 31st of September, B.C. 31; eight days after he had entered his thirty-second year. Anthony was just twenty years older,—in his fifty-second year.—ED.

Something particular : His Coine, Ships, Legions, 27
May be a Cowards, whoſe Miniſters would preuaile
Vnder the ſeruice of a Childe, as ſoone
As i'th'Command of *Cæſar*. I dare him therefore 30
To lay his gay Compariſons a-part,
And anſwer me declin'd, Sword againſt Sword, 32

28. *Miniſters*] *ministries* Cap. Ran.
30. *i'th'*] *i'the* Cap. et seq.
31. *Compariſons*] *caparisons* Pope, Han. Wh. i, Sing. Ktly, Huds.
31. *a-part*] *apart* F_3F_4.
32. *declin'd,*] *declin'd;* Coll. Hal. *declin'd* Sing.

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27. **particular**] WALKER (*Crit.* iii, 304) : That is, personal, individual. Ford, *Love's Sacrifice*, I, i : 'If singular beauty, unimitable virtues, honour, youth, and absolute goodness be a fortune, all those are at once offered to your *particular* choice. . . . The great and gracious Lady Fiormonda loves you, infinitely loves you.' [p. 16, ed. Dyce.]

28. **whose Ministers**] CAPELL (i, 41, see *Text. Notes*) : That is, ministrations, services administer'd ; but what the '*ministers* of *coins*, *ships*, and *legions*,' may be, those gentlemen should (methinks) have inform'd us, who have let the word stand in their several editions.—[The volume containing this play, although bearing the number 8, was only the second that Capell sent to press. It bears the mark of his 'prentice hand. After more experience, he would not have emended the text, and we should not have had the foregoing note. It would have occurred to him that 'ministers' here means the agents who execute the purposes of coins, ships, and legions.—ED.]

31, 32. **gay Comparisons a-part, And answer me declin'd**] HEATH (p. 460) : That is, those pleasing comparisons which Cæsar would naturally make between his own circumstances and those of Antony, resulting from the advantage he had so lately obtained. 'And answer me declin'd' as I am, in power and reputation.—CAPELL (i, 41) : By 'comparisons,' are meant—those advantages which put the world upon making *comparisons* between Cæsar and himself : these advantages, he dares Cæsar to lay aside or *decline*, and then to answer him, 'sword against sword.'—JOHNSON : I require of Cæsar not to depend on that superiority which the 'comparison' of our different fortunes may exhibit to him, but to answer me man to man, in this 'decline' of my age or power.—[Warburton has a note to the same effect, but its display of his knowledge of Italian, as fanciful as it is vainglorious, excluded it, I suppose, from the pages of the early Variorums. MALONE remarks, 'I have sometimes thought that Shakespeare wrote,—"gay *caparisons*."' It is truly surprising that Malone should not have been aware that *caparisons* is the text of both Pope and Hanmer.] —SINGER (reading *caparisons*) : To 'gay *caparisons*' the next speech gives as an equivalent, 'unstate his happiness,'—let him take off his imperial trappings. 'Declin'd' must mean *inclined*, *sloped*, as swords are sloped one against another at the commencement of a combat. The word is technical and we have elsewhere :—*Troil. & Cress.* IV, v, 189, 'hung thy advanc'd sword i'the air, Not letting it *decline* on the declined.'—R. G. WHITE (ed. i) : Cæsar had made no comparisons of any kind, as may be seen by reference to the single speech which he addresses to Euphronius in the previous Scene. Antony, however, has more than once, and

Our ſelues alone : Ile write it : Follow me.
Eno. Yes like enough : hye battel'd *Cæſar* will
Vnſtate his happineſſe, and be Stag'd to'th'ſhew
Againſt a Sworder. I ſee mens Iudgements are
A parcell of their Fortunes, and things outward
Do draw the inward quality after them

33. [Exit Ant. Rowe. Exeunt Ant. and Euph. Cap.
34–42. *Yes...too*] Aside, Cap. Dyce, Glo. Cam. Ktly.
34–36. *enough:...Sworder.*] Ff, Rowe, +, Cap. *enough, ...sworder!* Dyce, Sta. Glo. Cam. Ktly. *enough!... sworder!* Coll. iii. *enough, ... sworder.* Var. '73 et cet.
34. *hye battel'd*] *hye-battel'd* Ff.
35. *to'th'*] F_2. *to th'* F_3F_4, Rowe, +. *t'the* Hal. *to the* Cap. et cet.
36–39. Mnemonic, Warb.
38. *quality*] *qualities* Coll. MS.

just before, alluded to the youth and gayety of Octavius, and he now summons him to lay aside everything but armor and a sword, and meet him face to face in single combat. [In the next clause] it seems to me that there has been an accidental transposition, and that we should read 'sword against sword declin'd.'—[DEIGHTON, ROLFE (who 'suspects that *caparisons*' is the true reading), WORDSWORTH, HERFORD all give good paraphrases, but none is, I think, better or more concise than COLLIER (ed. ii), as thus: 'That is, his gay, youthful, and triumphant condition, as compared with me, in my declined or fallen state.' Deighton justly says, 'there is probably a special allusion to Antony's declining years as compared with Cæsar's youth.' That Anthony refers, not to Cæsar's outward trappings, his *caparisons*, but to immaterial conditions, receives confirmation, I think, from the words of Enobarbus when he derides the thought that 'the full Cæsar will answer Anthony's emptiness.' That 'declin'd' has nothing whatsoever to do with swords, is clear, I think, from its use in the very same sense, as I believe, in Cæsar's lament over Anthony's death, where he says, 'I must perforce Haue shewne to thee such a declining day, Or looke on thine,' V, i, 47.—ED.]

35. **Stag'd to'th'shew**] HENLEY: That is, exhibited, like conflicting gladiators, to the public gaze.

36, etc. **I see mens Iudgements**, etc.] THISELTON (p. 20): This speech is excellently punctuated in the Folio. Modern editors not seeing that 'that' in line 39 introduces the ground of Enobarbus' inference (see Abbott, § 284), and in their abhorrence of anything like a long sentence, place a full stop after 'alike,' and a note of exclamation after 'emptinesse,' and so weaken the tension of the style. It may be safely asserted that no one can derive an adequate conception of the energy of Shakespeare's style from the study of a modern text.—[To follow here the punctuation of Shakespeare's printers is, I think, to rob the speech of its vigour, and convert into a philosophic, didactic observation what was intended to be indignant astonishment. Rowe's dramatic instinct revealed to him the derision, nay, almost the contempt, which lay in the words, 'That he should dreame,' etc. We hear the same indignant, derisive tones in Cleopatra's 'To say as I said then!' (I, v, 88); or in 'The way to lose him!' (I, iii, 14); or 'so tart a fauour To trumpet such good tidings!' (II, v, 48.)—ED.]

37. **A parcell of their Fortunes**] STEEVENS: That is, as we should say at present, are of a piece with them.

To ſuffer all alike, that he ſhould dreame,
Knowing all meaſures, the full *Cæſar* will
Anſwer his emptineſſe ; *Cæſar* thou haſt ſubdu'de
His iudgement too.

Enter a Seruant.

Ser. A Meſſenger from *Cæſar.*

Cleo. What no more Ceremony ? See my Women,
Againſt the blowne Roſe may they ſtop their noſe,
That kneel'd vnto the Buds. Admit him ſir.

Eno. Mine honeſty, and I, beginne to ſquare,

39. *alike, that*] *alike. That* Rowe et seq.
41. *emptineſſe ;*] *emptiness !* Theob. et seq.
42. *iudgement*] *judegement* F_3.
46. *their*] *the* Kinnear.
46. *noſe*] *noses* Walker, Huds. Words.
47. [Exit Attendant. Cap.
48. Eno.] Eno. [Aside.] Han. Cap. et seq.
ſquare,] *square;* Rowe,+. *square.* Cap. et seq.

39. **To suffer**] STAUNTON : The verb is apparently used here in an active sense, meaning to *punish* or *afflict.*

40. **Knowing all measures**] COLLIER (*Notes*, etc. p. 497, ed. ii) records *miseries* as the correction of his MS and explains that thereby 'Enobarbus refers to the woeful plight and prospects of Antony at the time he dared Cæsar to "lay his gay comparisons apart," and meet him "sword against sword." '—ANON. (*Blackwood*, Oct. p. 467, 1853) : That is, it is surprising that Antony, who has experienced every measure of fortune, has drunk of her fullest as well as of her emptiest cup, should dream that the *full* Cæsar will answer his *emptiness.* Here the words *full* and *emptiness* prove to a demonstration that 'measure' is the right word ; yet Collier's MS alters it to *miseries !*

40. **full**] Thidias, line 107, calls Cæsar 'the fullest man,' *i. e.* the most perfect.

46. **blowne Rose . . . their nose**] WALKER (*Crit.* iii, 305) : Shakespeare would not have tolerated this cacophony ; besides, the old grammar requires *noses.*—LETTSOM (Footnote to preceding) : Walker is, I think, mistaken [Unquestionably.—ED.] in this latter observation, though I agree with the preceding part of the note.—STAUNTON (*Athenæum*, 26 Apr. 1873) : Walker has noticed the insufferable cacophony of 'rose' and 'nose,' which assuredly Shakespeare would never have endured. But his proposal to read *noses* is not a convincing remedy. My belief is that the line originally stood '— may stop their *sense.*' That is, their sense of smelling ; which, not being understood, was changed into 'nose.'—[Hereupon Staunton gives several quotations where *sense* is applied to seeing, to hearing, to smelling ; the most apposite is, 'You *smell* this business with a *sense* as cold,' etc.— *Wint. Tale*, II, i. But it is to be doubted that any number of quotations would justify a change of the text. The cacophony may be possibly softened, if, in reading the line, the emphasis be strongly laid on 'blown' :—'Against the *blown* rose may they stop their nose.' Was it not for this purpose that Shakespeare threw the ictus on 'blown' ?—ED.]

47. **Admit him sir**] An instance of the use of 'sir' in addressing persons of humble rank.—ED.

48. **beginne to square**] PECK (p. 224) is reluctant to accept for 'square' the

The Loyalty well held to Fooles, does make
Our Faith meere folly : yet he that can endure
To follow with Allegeance a falne Lord,
Does conquer him that did his Maſter conquer,
And earnes a place i'th'Story.)

Enter Thidias.

Cleo. *Cæſars* will.

Thid. Heare it apart.

Cleo. None but Friends : ſay boldly.

Thid. So haply are they Friends to *Anthony*.

Enob. He needs as many (Sir) as *Cæſar* ha's,

49. *The*] *Tho'* Theob. Han.
53. *i'th'*] *i'the* Cap. et seq.
55. *will.*] *will?* Theob. et seq.
57. *None*] *None here* Han. *Here's none* Ktly. *No one* Walker.
ſay] *say on* Cap.

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definition *quarrel*, and, after quoting passages from *Mid. N. Dream*, *Wint. Tale*, and *Tit. And.* wherein the word occurs in that sense, and in each instance proposing *jar*, or *squall* as a substitute, quotes the present passage, and observes, 'Yet, upon the whole, perhaps Shakespeare never wrote "square" to express a *quarrel*. For I am sometimes inclined to think he wrote, in most of these places, *sparre*.' Be it remembered that Peck wrote in 1740.—ED.

49. **The Loyalty well held to Fooles**, etc.] THEOBALD : After Enobarbus has said, that his honesty and he begin to quarrel, (*i. e.* that his reason shews him to be mistaken in his firm adherence to Antony) he immediately falls into this generous reflection : 'Tho' loyalty, stubbornly preserved to a master in his declin'd fortunes, seems folly in the eyes of fools ; (*i. e.* men, who have not honour enough to think more wisely), yet he, who can be so obstinately loyal, will make as great a figure on record, as the conqueror.' I therefore read : '*Tho'* loyalty, well held, to fools does make Our faith mere folly,' etc.—JOHNSON : I have preserved the old reading : Enobarbus is deliberating upon desertion, and finding it is more prudent to forsake a fool and more reputable to be faithful to him, makes no positive conclusion.—CAPELL (i, 41) : The change of 'The' into—*Tho'*, robs this speech of it's greatest beauty ; by destroying, or less'ning at least, that air of unsettledness that is much more visible in it when the propositions are not connected : a good speaker would shew this, sooner than words ; by making a pause after 'folly,' and pronouncing 'yet' with an *ictus*, with the force of—and yet.

53. **a place**] STAUNTON : That is, a seat of dignity.

59. **Enob. He needs as many**, etc.] MALONE : I suspect that this speech belongs to Cleopatra, not to Enobarbus. Printers usually keep the names of the persons, who appear in each scene, ready composed ; in consequence of which, speeches are often attributed to those to whom they do not belong. Is it probable that Enobarbus should presume to interfere here? The whole dialogue naturally proceeds between Cleopatra and Thyreus, till Enobarbus thinks it necessary to attend to his own interest, and says what he speaks when he goes out. The plural number (*us*), which suits Cleopatra, who throughout the play assumes that royal style, strengthens

Or needs not vs. If *Cæſar* pleaſe, our Maſter
Will leape to be his Friend : For vs you know,
Whoſe he is, we are, and that is *Cæſars.*
Thid. So. Thus then thou moſt renown'd, *Cæſar* intreats,
Not to conſider in what caſe thou ſtand'ſt
Further then he is *Cæſars.*

61. *For vs you*] *For as you* Ff, Rowe, Pope, Theob. Han. Warb.
62. *that is*] *that's* Pope, +, Steev. Varr. Coll Sing. Wh. i.
63. *So.*] Separate line, Pope et seq.
renown'd,] *renown'd;* Han. Cap. et seq. (subs.)
63. *intreats*] *entreats* Cap. Mal. Steev. et seq. *entreats thee* Ktly.
65. Cæſars.] *Cæsar's.* Mal. Ran. Var. '21, Coll. i. *Cæſar.* Ff et cet.

my conjecture. The words, 'our master,' it may be said, are inconsistent with this supposition; but I apprehend, Cleopatra might have thus described Antony, with sufficient propriety. They are afterwards explained: 'Whose he is, *we* are.' Antony was the master of her fate.—STEEVENS: Enobarbus, who is the buffoon of the play, has already presumed to interfere between the jarring Triumvirs, and might therefore have been equally flippant on the occasion before us. For this reason, as well as others, I conceive the speech in question to have been rightly appropriated in the old copy. What a diminution of Shakspeare's praise would it be, if four lines that exactly suit the mouth of Enobarbus, could come with equal propriety from the lips of Cleopatra!

60. **Or needs not vs**] HEATH (p. 461): The poet's meaning is this: In his present fortune Antony needs as many friends as Cæsar hath, or else he needs not even us, whose small number and want of power render us incapable, without other assistance, of being of any service to him. If Cæsar so pleases, our master will leap to be his friend; for, as you know very well, though we are indeed our master's friends, yet both he and we are at present pretty much at Cæsar's discretion.

60. **Or needs not vs. If Cæsar please,**] WARBURTON: All sense is lost in this false pointing, which should be reformed thus: 'Or needs not us if Cæsar please.' That is, while he is at enmity with Cæsar he needs a power equal to Cæsar's; but if he pleases to receive Antony into his friendship he will then want no other support. This is sensible and polite.—[For all its sense and politeness, no editor or commentator has paid any attention to it.]

61. **For vs you know**] CAPELL (i, 41. See *Text. Notes.*): Upon reading this speech in former editions, the annotator was struck with seeing, in the last line but one, a consequence drawn from premises that can never fairly be made to yield it: he observ'd too, that the causal particle 'For' was printed with a great letter; and—concluding from both these circumstances, that no consequence was intended,—thought rashly that 'For' was a mistake, and to be amended by—*Or:* But, looking into the folio's again, while this note was in penning, he found a word in the first of them (overslipt in collation) that makes amendment unnecessary, and even injurious; for by reading, as that does,—'For us,' (*i. e.* As for us,) this member of the speech has another aspect, and is so clear as to need no explaining.—[Which, being interpreted, means that he withdraws the emendation in his text: *Or, as.*]

65. **Further then he is Cæsars**] 'Cæsars' is as clearly a misprint here as it is in 'shee, Eros, has Packt Cards with Cæsars.'—IV, xiv, 24. It is correctly printed

Cleo. Go on, right Royall. 66
Thid. He knowes that you embrace not *Anthony*
As you did loue, but as you feared him.
Cleo. Oh. 69

66. *on, right*] Ff, Rowe, Pope. *on.—Right* Johns. *on;—right* Theob. et cet. (subs.)
67. *embrace*] *embrac'd* Cap. conj. Ran. Huds.
68. *feared*] *fear'd* Theob. et seq.
69. *Oh.*] *Oh!* [Aside.] Rowe,+. Var. '73.

'Cæsar' in F_2 which has been followed by every editor except three, and of these Collier (ed. i) is silent, and Rann is an echo of MALONE, whose note is as follows: 'It has just been said, that whatever *Antony* is, all his followers are; "that is, *Cæsar's.*" Thyreus now informs Cleopatra that Cæsar entreats her not to consider *herself* in a state of subjection, further than as she is connected with Antony, who is *Cæsar's:* intimating to her (according to the instructions he had received from Cæsar, to detach Cleopatra from Antony), that she might make separate and advantageous terms for herself.' RANN's note is as follows: 'Than as thou art connected with Antony who is now at Cæsar's discretion.' WARBURTON, adopting 'Cæsar' of F_2, thus paraphrases: 'That is, Cæsar intreats, that at the same time you consider your desperate fortunes, you would consider he is Cæsar: That is, generous and forgiving, able and willing to restore them.' CAPELL (i, 41) follows thus: 'Nor will Thyreus' address to Cleopatra be conceiv'd very readily; for, being a tender matter, it is worded with great caution, and from thence it's obscurity: the purport of it is,—that Cæsar would have her think, that she is in the hands of a conqueror; but think at the same time, that that conqueror is Cæsar, one unable to use his power to her prejudice.'

66. **Go on, right Royall**] DANIEL (p. 82) suggests, with probability, that 'right Royall' belongs to Thidias. If, however, it is spoken by Cleopatra, as it now stands, the purpose of such flattery so early in the interview is somewhat obscure, and the absolute use of an adjective, 'Royall' does not help to make the phrase any clearer. In the last scene of the play, Cæsar, looking on Cleopatra's fair corpse, says, 'She levell'd at our purposes, and, being royall, Took her own way.' This latter clause has been interpreted as a reference to 'Harts Royal,' which, by the Forest Laws, were suffered to roam where they pleased, protected from all molestation. To the majority of Shakespeare's audience, every term in Venery was as familiar, I suppose, as the names of vegetables. Can it be that here, in 'right Royal' there is an allusion, readily caught by the audience, to 'harts royall,' the undisputed lords of the forest?—ED.

67. **that you embrace not**] CAPELL (i, 42): It does not seem to be Thyreus' business, to insinuate—that Antony is still lov'd by Cleopatra: therefore 'embrace,' in this line, should be—*embrac'd;* and the words 'fear'd' and 'did love,' in the next line absolutely require it.

69. **Oh**] What does this mean? What emotion does it express? It is the key-note to our interpretation of Cleopatra's bearing during this interview. And how is that bearing to be interpreted? If we believe that she is here playing false to Anthony, this 'Oh' must be a shudder. If she is true to Anthony,—and nothing in this play can make me believe otherwise,—and is merely, with consummate skill, drawing on the Ambassador in order to probe to the bottom Cæsar's plans so that

Thid. The ſcarre's vpon your Honor, therefore he
Does pitty, as conſtrained blemiſhes,
Not as deſerued.
Cleo. He is a God,
And knowes what is moſt right. Mine Honour
Was not yeelded, but conquer'd meerely.
Eno. To be ſure of that, I will aske *Anthony*.
Sir, ſir, thou art ſo leakie
That we muſt leaue thee to thy ſinking, for
Thy deereſt quit thee. *Exit Enob.*
Thid. Shall I ſay to *Cæſar*,
What you require of him : for he partly begges
To be deſir'd to giue. It much would pleaſe him,
That of his Fortunes you ſhould make a ſtaffe
To leane vpon. But it would warme his ſpirits

70. *ſcarre's*] *ſcarres* F_2F_3. *ſcars* F_4.
73. *He is*] *He's* Walker, Dyce ii, iii.
73–75. *He is ... meerely*] Lines end, *right. ...meerly* Rowe. Lines end, *knows ...yielded, ...meerly* Pope et seq.
76. Eno.] Eno. [Aside.] Han. Cap. et seq.
76, 77. *To be...leakie*] Lines end, *that, ...leaky* Pope et seq.
77. *Sir, ſir, thou art*] *Sir, thou'rt* Pope, Theob. Han. Warb. *Sir, ſir, thou'rt* Steev. Varr. Coll. Sing. Wh. i, Hal.
78. *to*] Om. Ff.
81. *him :*] *him ?* Pope et seq.
for] Om. Pope, Theob. Han. Warb.
83. *ſhould*] *would* Rowe ii, +, Varr. Ran.
84–86. *To leane ... Land-lord*] Lines end, *upon. ... me ... yourself ... landlord* Johns. Var. '73.

ſhe can protect Anthony and herself, then this 'Oh' is shocked surprise, inadvertently escaping from her at the bare suggestion that she feared Anthony more than she loved him,—Anthony! for whom her love was without a bourn! With whatever tone it was uttered, the Ambassador was quick to interpret it not otherwise than as a confirmation of his insinuation.—ED.

72, 73. **Not as deserued. He is a God**] WALKER (*Crit.* iii, 305) suggests that the 'deservèd' of the Folio be retained and that *He's* be read for 'He is.'—[Attempts to force broken lines into regular rhythm deserve, I think, but little heed; for actors they are valueless. In the present case, which is the better emphasis: 'He's a *God*,' implying astonishment, and that the knowledge of Cæsar's divinity has just dawned on the speaker; or 'He *is* a God,' implying that Cæsar's divinity is well-known, and that in this reluctant assent lies a fresh and convincing proof of it? —ED.]

78, 79. **for Thy deerest quit thee**] STAUNTON, by referring to his note on 'For you sink' (II, vii, 69), intimates that the present 'for' is the same as the 'for' in that passage and that both should be printed '*fore*. I doubt it in both cases,—in the present case, emphatically. By the manner in which Cleopatra was at that very minute receiving Thidias, Enobarbus imagined that he saw proof that she had already 'quit' Anthony.—ED.]

84. **spirits**] Possibly, Walker's rule as to the monosyllabic pronunciation of

To heare from me you had left *Anthony*,
And put your ſelfe vnder his ſhrowd, the vniuerſal Land-
Cleo. What's your name? (lord.
Thid. My name is *Thidias*.
Cleo. Moſt kinde Meſſenger,
Say to great *Cæſar* this in diſputation,
I kiſſe his conqu'ring hand: Tell him, I am prompt

86. *ſhrowd*] *shroud* Theob. ii, Warb. Johns. Var. '73. *shrowd, the great* Han. Cap. *shrowd, who is* Coll. ii, iii (MS), Ktly, Huds. *stewardship* Bulloch.

86, 87. *the vniuerſal Land-(lord.*] Separate line, Han. Cap. Var. '78 et seq.

Land-(lord] *Landlord* (opposite line 89), F_3.

88. Thidias] *Thyreus* Theob. et seq.

90. *this in diſputation,*] Ff, Rowe, Pope. *this; in deputation* Theob. Han. Warb. Johns. Cap. Ran. Sing. Dyce, Wh. Glo. Cam. Ktly, Coll. iii. *this; in diſputation* Var. '78, '85, Mal. Steev. Varr. Knt, Coll. i, Sta. Hal. *that in disputation* Coll. ii (MS).

91. *I am*] *I'm* Pope, +, Dyce ii, iii.

'spirit' does not here apply; and yet the verse seems to require it. See I, ii, 143. —ED.

86. **And put your selfe vnder his shrowd**] ABBOTT (§ 505): Lines with four accents are, unless there is a pause in the middle of the line, *very* rare. The following, however, seem to have no more than four accents.—[Among the examples then given by Abbott is found the present line (it has been printed as a separate line in every edition since 1778), and it has seemed, apparently, in Abbott's eyes so unmistakeably of four accents and pauseless withal, that he has queried if it be not corrupt. But is it pauseless? Is Thidias so little of a diplomatist that he fails to feel his way? His keen eyes are reading every emotion that flits over Cleopatra's face. He has won her ear. He has represented Cæsar as almost cringing before her. He has ventured perilously near to the assertion that she bears no love to Anthony, and he has met no scornful denial; and now approaches the supreme moment, the sole object of his mission, when, with her own consent, he is to get her into Cæsar's power. 'And put yourself,' he slowly says, and pauses, watching, and would have said 'beyond temptation,' or 'far from Anthony's power,' or anything else to that effect, had he read a trace of cold suspicion in the eyes before him. But what he read so far emboldened him that he then, and not till then, dared complete the sentence,—'under his shrowd.' I venture to hope that a dramatic necessity is here shown for a pause long enough to remove the line from Abbott's list of anomalies and to purge it from corruption.—ED.]

86. **shrowd**] Derived from Anglo-Saxon *scrūd*, a garment, clothing. Secondly, a winding sheet, etc. In the present line it means protection.—*Century Dictionary*. [The only instance given by SCHMIDT (*Lex.*) of this noun thus used. Compare Milton, *Comus*, 147, where Comus bids his troop, 'Run to your shrouds within these brakes and trees.'—ED.]

90, 91. **Say to great Cæsar this in disputation, I kisse his conqu'ring hand**] THEOBALD: The poet certainly wrote: 'Say to great Cæsar this; in *deputation* I kiss his conqu'ring hand:' *i. e.* by proxy; I *depute* you to pay him that duty in my name. —[Warburton reprinted this note in his edition, word for word, without acknowledge-

To lay my Crowne at's feete, and there to kneele. 92

92. *at's*] Ff, Rowe,+, Knt, Coll. *at his* Cap. et cet. Sing. Dyce, Wh. Sta. Hal. Glo. Cam.

ment; as his, it was repeated in subsequent editions, and to him, as the author, it is always ascribed. The *Cam. Ed.*, while according the first appearance of *deputation* in print to Theobald, attributes its suggestion to Warburton by printing his name in parenthesis after Theobald's. I suppose that for this the editors of that edition find their authority in what Theobald says in his note, which reads thus: 'The Poet certainly wrote (as Mr Warburton likewise saw, we must restore),' etc. I cannot but believe that Theobald here means merely that he had submitted the emendation to Warburton and that the latter had approved of it. Never would Theobald have hesitated to announce the real authorship, had it not been his. It is true, I have searched through the voluminous correspondence of the two men and have found no mention of this passage; but all the correspondence has not been preserved.—ED.]—STEEVENS: I am not certain that this change is necessary. 'I kiss his hand in disputation'—may mean, I own he has the better in the controversy. I confess my inability to *dispute* or *contend* with him. To *dispute* may have no immediate reference to words or language by which controversies are agitated. So, in *Macbeth*: '*Dispute* it like a man;' and Macduff, to whom this short speech is addressed, is *disputing* or contending with himself only. Again, in *Twelfth Night*: 'For though my soul *disputes* well with my sense.' If Warburton's change be adopted, we should read—'*by* deputation.'—M. MASON: I have no doubt but *deputation* is the right reading. Steevens having proved, with much labour and ingenuity, that it is but by a forced and unnatural construction that any sense can be extorted from the words as they stand. —MALONE: I think Warburton's conjecture extremely probable. The objection founded on the particle *in* being used, is, in my apprehension, of little weight. Though *by* deputation is the phraseology of the present day, the other might have been common in the time of Shakspeare. I have found no example of *in deputation* being used in the sense required here.—COLLIER (ed. i): As a clear meaning is afforded by 'disputation,' in the sense of controversy, or contest, we adhere to the text of all the old editions. At the same time the plausibility of Warburton's change is not to be disputed.—IBID. (ed. ii): Warburton's suggestion is fully confirmed by the MS which adds that we must also read *that* for 'this' of the old copies.—STAUNTON: We are of opinion that, as in II, vii, 8, *disposition* was misprinted 'disputation,' the reciprocal error has been perpetrated here, and that the poet wrote 'in *disposition*,' that is, *in inclination, willingly*. [Staunton has misquoted his own note at II, vii, 8, where the text is 'disposition,' which he conjectured should be *disputation*.]—R. G. WHITE (ed. i): For obvious reasons I have no hesitation in adopting Warburton's reading.—SCHMIDT (*Lex.*): 'Disputation' is perhaps equivalent to 'say to Cæsar this, as the plea which I put in.'—[It is not easy to see what valid objection there can be to 'disputation.' To be sure, it is a large word for a fair woman's mouth, but it was not too large for poor Lucretia's. Possibly, Cleopatra wished to minimise as much as possible the uncomfortable fact that she had been actually at war with Cæsar, so she called her warfare a 'disputation,' which it certainly was, and a good deal more; but this she keeps in the background. Moreover, '*in* deputation' is undeniably awkward; and besides, can a kiss be sent by proxy without giving it to the bearer? I ask in ignorance. These objections are, it seems to me, sufficient to awaken suspicion of any emendation, and to counsel loyalty to the Folio.—ED.]

Tell him, from his all-obeying breath, I heare
The doome of Egypt.
Thid. 'Tis your Nobleſt courſe :
Wiſedome and Fortune combatting together,
If that the former dare but what it can,
No chance may ſhake it. Giue me grace to lay
My dutie on your hand.
Cleo. Your *Cæſars* Father oft,
(When he hath mus'd of taking kingdomes in)
Beſtow'd his lips on that vnworthy place,
As it rain'd kiſſes.

93. *Tell ... breath*] One line, Rowe, Pope, Theob. Han. Warb.
from] *that from* Rowe, +.
all-obeying] *all-swaying* Anon. ap. Cam.
95. *'Tis*] *It is* Han.
96–98. Mnemonic, Warb.
100. *oft,*] Om. Han. [giving her hand. Cap.
100, 101. *oft ... in*] One line, Steev. Var. '03, '13, Knt, Sing. Ktly.

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93. **from his all-obeying breath**] JOHNSON: 'Doom' is declared rather by an *all-commanding*, than an 'all-obeying breath.' I suppose we ought to read—'*all-obeyed* breath.'—CRAIK (*Note on* 'a labouring day,' *Jul. Cæs.* I, i, 4): An expression used by Cowper (in his verses composed in the name of Alexander Selkirk), 'the sound of the church-going bell' has been passionately reprobated by Wordsworth. 'The epithet *church-going* applied to a bell,' observes the critic (in an Appendix upon the subject of *Poetic Diction*), 'and that by so chaste a writer as Cowper, is an instance of the strange abuses which poets have introduced into their language, till they and their readers take them as matters of course, if they do not single them out expressly as matters of admiration.' A *church-going bell* is merely a bell for church-going; and the expression is constructed on the same principle with a thousand others that are and always have been in familiar use;—such as a marauding or a sight-seeing expedition, a banking or a house-building speculation, a fox-hunting country, a lending library, a fishing village, etc. What would Wordsworth have said to such a daring and extreme employment of the same form as we have in Shakespeare, where he makes Cleopatra say, speaking of the victorious Cæsar,—'From his *all-obeying* breath I hear The doom of Egypt?' But these audacities of language are of the very soul of poetry.

96, 98. **Wisedome and Fortune ... may shake it**] That is, if, when wisdom and chance are opposed, the former ventures to exercise all its power, no mischance can thwart it.

98. **Giue me grace**] JOHNSON: Grant me the favour.

100. **Your Cæsars Father**] Julius Cæsar was the grand-uncle of Octavius. See note on the relationship, III, vi, 7.

101. **taking kingdomes in**] Compare, 'Take in that Kingdome, and Infranchise that,'—I, i, 35, or 'He could so quickly cut the Ionian Sea And take in Troine.'—III, vii, 28.

Enter Anthony and Enobarbus.

Ant. Fauours? By Ioue that thunders. What art thou
Thid. One that but performes (Fellow?
The bidding of the fulleſt man, and worthieſt
To haue command obey'd.
Eno. You will be whipt.
Ant. Approch there : ah you Kite. Now Gods & diuels
Authority melts from me of late. When I cried hoa,
Like Boyes vnto a muſſe, Kings would ſtart forth,
And cry, your will. Haue you no eares ?
I am *Anthony* yet. Take hence this Iack, and whip him.

Enter a Seruant.

Eno. 'Tis better playing with a Lions whelpe,

Scene X. Pope, Warb. Johns. Scene XI. Han. Scene continued, Theob. Cap. et seq.

105. [Seeing Thidias kiss her hand. Rowe.

105. *Fauours?*] Ff. *Favours!* Rowe, +. *Favours*, Cap. et seq.

105, 106. *Fauours?...(Fellow?*] Lines end, *thunders. ... Fellow?* F_4, Rowe et seq.

109. *whipt*] Ff. *whipp'd* Rowe. [Aside. Cap. Dyce, Sta. Glo. Cam.

110. *there:*] *there*— Rowe, +. *there!* Var. '73.

ah] *ay*, Steev. Varr. Knt, Coll. Dyce, Wh. i, Hal.

Kite.] *Kite!* Rowe et seq.

Now...diuels] Separate line, F_4.

111–114. *Authority ... him.*] Lines end, *I...would...ears?...him.* Han.

111. *me of late. When*] Ff, Rowe, Pope, Theob. Han. Warb. *me of late: when* Cap. *me. Of late, when* Johns. et cet.

hoa,] ho! Cap.

113, 114. *And cry...I am*] Ff, Rowe, +, Knt, Sta. Cam. Separate line, Cap. et cet.

113. *your will.*] *your will?* Pope et seq. As a quotation, Han. Johns. et seq.

114. *I am*] *I'm* Pope, +.

115. Enter...] Enter Attendants. Cap. (after line 113).

116, 117. *'Tis ... dying*] Aside. Cap. Dyce, Sta. Glo. Cam.

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105. **Fauours?**] Can any sufficing reason be given why the astonished interrogation of the Folio should be deserted, as it is, by all editors since Capell?—ED.

107. **the fullest man**] Enobarbus also has already (line 40) spoken of 'the full Cæsar,' *i. e.* the complete, in every way endowed.

110. **ah you Kite**] 'What beast was 't that made' STEEVENS substitute *ay* for this threatening 'ah'?—ED.

112. **a musse**] '*Fáre alla grápa più*, to play at musse, to shuffle and scramble for.'—Florio; *New World of Words.*—'*Groŧe:* f. A great quantitie, or number of stirring, or stirred things; whence; *À la groŧe.* The boyish scrambling for nuts, etc.; cast on the ground; a Musse.'—Cotgrave.

114. **this Iack**] SCHMIDT (*Lex.*) supplies many examples of the use of 'Jack' as 'a term of contempt for saucy and paltry, or silly fellows.'

114. **and whip him**] KNIGHT (*Supp. Notice*, p. 358): This is partly jealousy; partly the last assertion of small power by one accustomed to unlimited command.

Then with an old one dying.
Ant. Moone and Starres,
Whip him : wer't twenty of the greateſt Tributaries
That do acknowledge *Cæſar*, ſhould I finde them
So ſawcy with the hand of ſhe heere, what's her name
Since ſhe was *Cleopatra*? Whip him Fellowes,
Till like a Boy you ſee him crindge his face,
And whine aloud for mercy. Take him hence.
Thid. Marke Anthony.
Ant. Tugge him away : being whipt
Bring him againe, the Iacke of *Cæſars* ſhall
Beare vs an arrant to him. *Exeunt with Thidius.*

118. *Starres,*] *ſtars!* Rowe.
119. *wer't*] *wert* F_2. *were* F_3F_4, Rowe, Pope.
121. *of ſhe*] *of her* Han. *of—she* Coll. Wh. i.
121, 122. *what's* ... Cleopatra *?*] In parenthesis, Pope, +, Cap.
121. *name*] *name*, Johns. et seq.
122. Cleopatra *?*] *Cleopatra*— Rowe.
125. Anthony.] Ff. *Antony!* Glo. *Antony*— Rowe et cet.
127. *againe,*] *again;* Theob. et seq. (subs.)
the] Ff, Rowe, Knt, Coll. Wh. i, Hal. *this* Pope et cet.
128. *arrant*] *errand* F_4.

119. **Whip him**] ABBOTT (§ 499) finds that this line belongs to a class of 'apparent Alexandrines, which are sometimes regular verses of five accents preceded or followed by a foot, more or less isolated, containing one accent.' 'Whip him' is the isolated foot here, as, I suppose, 'what's her name' is the isolated one in line 121. It is the same old story; Anthony, even in the whiff and wind of foaming rage, will pay no attention to his rhythm. . . . I now find that ABBOTT (§ 497) has a different scansion for the 'apparent Alexandrine' of line 121. It is to be effected by 'the omission of unemphatic syllables,' thus :—'So sáucy | with *the* hánd | of shé | here —whát's | her náme?'—ED.

121. **hand of she heere**] 'She' instead of *her* is used in supreme contempt. Collier's dash before it is, I think, well devised. Hanmer's '*her* here' is to me intolerable.—ED.

122. **Since she was Cleopatra**] ABBOTT (§ 132): Perhaps the meaning is 'Whip him for being saucy with this woman, *since* (though she is not now worthy of the name) she once *was* (emphatical) Cleopatra.' Else 'What is her new name since she ceased to be Cleopatra?' If 'since,' in the sense of *ago*, could be used absolutely for *once*, a third interpretation would be possible: 'What's her name? *Once* she was Cleopatra.'

127. **the Iacke**] POPE changed 'the' to *this*, and has been followed by a majority of editors. We have already had 'this Jack' where Thidias is regarded as simply an offensive menial without any qualification other than the contemptuous 'this.' But here he is 'the Jack of Cæsar,' and it is because he is Cæsar's Jack that he is to be made a servile messenger. There is enough contempt in the fact that he came as Cæsar's ambassador and returns as an errand-bearer. It seems to me that 'the' should be retained. The ictus falls on 'Jack.'—ED.

You were halfe blafted ere I knew you : Ha?
Haue I my pillow left vnpreft in Rome,
Forborne the getting of a lawfull Race,
And by a Iem of women, to be abus'd
By one that lookes on Feeders?
Cleo. Good my Lord.
Ant. You haue beene a boggeler euer,
But when we in our viciouſneſſe grow hard
(Oh miſery on't) the wiſe Gods ſeele our eyes

129. *Ha?*] *Ha!* Rowe.
132. *Iem*] F_2. *Jemme* F_3. *Jem* F_4, Rowe, Pope, Theob. Warb. *gem* Han.
134. *Lord.*] *Lord*— Rowe et seq. (subs.)
135. *boggeler*] *boggler* Rowe.
136. *grow*] *grew* Ff, Rowe.
137. *ſeele*] F_2. *ſeale* F_3. *ſeal* F_4, Rowe, Pope, Theob. Han. Warb. *seel* Johns. et seq.
137, 138. *eyes...filth,*] Ff, Rowe, Pope, Theob. Han. Johns. *eyes...filth;* Cap. Knt. *eyes:...filth* Warb. et cet. (subs.)

133. **By one that lookes on Feeders?**] JOHNSON, by an obliquity that will sometimes befall the keenest, supposed that this refers to Thidias, and that Anthony was abused by a man who looked on while others were feeding; consequently he paraphrased the words by: 'one that waits at the table while others are eating,' which is true enough if the words are taken literally, but the 'one that looks on' (that is, looks on *with favour*) is Cleopatra, and 'feeders' are servants. When Corin offers to establish Rosalind and Celia in their cottage he says, 'I will your very faithfull Feeder be.'—*As You Like It*, II, iv, 105.—ED.

135. **boggeler**] MURRAY (*N. E. D.*): The verb *to boggle* is apparently formed on *boggle*, a variant of *Bogle*, a spectre (such as horses are reputed to see). In later times there has been a tendency to associate the word with *bungle*, which appears in sense 4, and in the derivatives. 1. *intr.* To start with fright, to shy as a startled horse, to take alarm, etc. 2. To raise scruples, hesitate, demur, stickle (*at*, etc.). 3. 'To play fast or loose,'—Johnson; to palter, quibble, equivocate. 4. To fumble, bungle, make a clumsy attempt. [Hence] *Boggler* is one who boggles, or hesitates; a stickler [whereof the present line is quoted as an example].

136–139. **when . . . errors**] That is, when we become hardened in our vicious courses the wise gods so blind us that we lose the power of judging clearly concerning our own moral defilement, and end with adoring our very errors. I am haunted with the memory of a sentiment similar to this in the Old Testament, and mention it in the trust that some one may be more fortunate than I in recalling it. We must remember that *filth*, *filthy*, etc. are much stronger terms now than in the time of Shakespeare.—ED.

137. **seele our eyes**] HARTING (p. 69): Turbervile, in his *Book of Falconrie*, 1575, gives the following directions 'how to seele a hawke':—'Take a needle threeded with untwisted thread, and (casting your Hawke) take her by the beake, and put the needle through her eye-lidde, not right against the sight of the eye, but somewhat nearer to the beake, because she may see backwards. And you must take good heede that you hurt not the webbe, which is under the eye-lidde, or on the inside thereof. Then put your needle also through that other eye-lidde, drawing

In our owne filth, drop our cleare iudgements, make vs
Adore our errors, laugh at's while we ſtrut
To our confuſion.
Cleo. Oh, is't come to this?
Ant. I found you as a Morſell, cold vpon
Dead *Cæſars* Trencher: Nay, you were a Fragment
Of *Gneius Pompeyes*, beſides what hotter houres
Vnregiſtred in vulgar Fame, you haue
Luxuriouſly pickt out. For I am ſure,
Though you can gueſſe what Temperance ſhould be,
You know not what it is.
Cleo. Wherefore is this?
Ant. To let a Fellow that will take rewards,
And ſay, God quit you, be familiar with

138. *drop*] *dark* Lettsom, Huds. *drown* Words.
139. *at's*] F_3F_4, Rowe, +, Sing. Dyce, Sta. Glo. Cam. *ats* F_2. *at us* Cap. et cet.
141. *is't*] Ff, Rowe, +, Cap. Dyce, Sta. Glo. Cam. *is it* Var. '73 et cet.
144. Gneius] Cneius Ff.
Pompeyes] Pompey's F_4. *Pompey* Han.
151. *God quit you*] As a quotation, Han.

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the endes of the thread together, tye them over the beake, not with a straight knotte, but cut off the threedes endes neare to the knotte, and twist them together in such sorte, that the eye-liddes may be raysed so upwards, that the Hawke may not see at all, and when the threed shall ware loose or untyed, then the Hawke may see somewhat backwardes, which is the cause that the threed is put nearer to the beake.'

137. **our eyes**] Surely a debt of gratitude is due to Warburton for his punctuation here, when we find a critic as keen as WALKER (*Crit.* iii, 305) 'imagining,' that Knight was 'right' in substantially following the Folio. In the circumstances, Walker naturally found a difficulty in forcing 'drop' to assume the sense of *make drop*. Whereas, under Warburton's corrected punctuation, the subject of 'drop' is 'the wise Gods,' just as it is of 'make' and 'laugh.'—ED.

142, 143. **a Morsell, cold vpon . . . a Fragment**] WHITER (p. 136): The rapid imagination of the unwary Poet, even when it is employed on sentiments the most tender and pathetic, is sometimes imperceptibly entangled in a chain of imagery, which is derived from the meanest subjects and the lowest occupations. [Hereupon follow several illustrations of the way in which an image, drawn from the culinary art, influences the train of thought; as here the word 'morsel' leads to 'fragment.'] 'In old English,' continues Whiter, '"fragments" and *broken* meat were synonymous. In the vulgar translation of the Bible we have, "and they took up of the *broken* meat that was left seven baskets."—*Mark* viii, 8. In other places we find *fragments* used for these *broken* relicts.'

146. **Luxuriously**] In Roman Catholic *Moral Theology* there is no other definition of *luxury* than 'inordinatus appetitus rei venereæ.'

147. **Though**] STAUNTON: 'Though' carries here the sense of *if*, or *even if*.

My play-fellow, your hand ; this Kingly Seale,
And plighter of high hearts. O that I were
Vpon the hill of Baſan, to out-roare
The horned Heard, for I haue ſauage cauſe,
And to proclaime it ciuilly, were like
A halter'd necke, which do's the Hangman thanke,
For being yare about him. Is he whipt ?

Enter a Seruant with Thidias.

Ser. Soundly, my Lord.
Ant. Cried he? and begg'd a Pardon ?
Ser. He did aske fauour.
Ant. If that thy Father liue, let him repent
Thou was't not made his daughter, and be thou ſorrie
To follow *Cæſar* in his Triumph, ſince
Thou haſt bin whipt. For following him, henceforth
The white hand of a Lady Feauer thee,
Shake thou to looke on't. Get thee backe to *Cæſar*,
Tell him thy entertainment : looke thou ſay
He makes me angry with him. For he ſeemes

153–158. *O...him*] Om. Gar.
161. *begg'd a*] Ff, Rowe, Pope, Han. *begg'd a'* Theob. Warb. Johns. Glo. *begg'd he* Cap. et cet.
166. *bin*] *been* Ff.
whipt. For...him,] *whipp'd, for ...him.* Rowe et seq. (subs.)
168. *Shake thou*] *Shake* Ff, Rowe, Pope, Theob. Han. Warb. *Shake thee* Mal. *Shake but* Coll. MS.
Get] *Go get* Rowe, Pope, Theob. Han. Warb.
170. *makes*] *make* Rowe ii.

152. **this Kingly Seale**] COLLIER (ed. ii) : The MS converts 'this' into *that;* the use of 'this' would almost imply that Antony had seized Cleopatra's hand.

154, 155. **the hill of Basan, to out-roare The horned Heard**] Cruden's *Concordance* gives the following references, where mention is made of the high hill of Bashan and of its bulls:—*Psalms*, xxii, 12 ; lxviii, 15 ; *Ezekiel*, xxxix, 18 ; *Amos*, iv, 1. By way of excuse for these quotations from the *Old Testament* in the mouth of Anthony, SINGER suggests that 'probably Antony caught them from his friend Herod, or picked them up when he was at Jerusalem with Cleopatra, as he once was.'

158. **yare**] That is, adroit, quick. See Shakespeare, *passim.*

167. **The white hand**] Can it be that it is an unsavory commentary on the personal cleanliness of the ladies of his time that Shakespeare lays so much stress, as something distinctive, on the 'white hands' of his heroines? Rosaline has a 'white hand;' so has Rosalind, also Olivia; the Duke of Orleans in *Henry the Fifth* swears by his 'lady's white hand.' Hermione's hand was white, so also Helen of Troy's, hers was 'marvelous white'; the hand of Lucrece was a 'perfect white,' and here in the present line, by implication, Cleopatra has a 'white hand.' The respective references may be found in Bartlett's *Concordance.*—ED.

167. **Feauer**] Used causatively.

Proud and diſdainfull, harping on what I am,
Not what he knew I was. He makes me angry,
And at this time moſt eaſie 'tis to doo't:
When my good Starres, that were my former guides
Haue empty left their Orbes, and ſhot their Fires
Into th'Abiſme of hell. If he miſlike,
My ſpeech, and what is done, tell him he has
Hiparchus, my enfranched Bondman, whom
He may at pleaſure whip, or hang, or torture,
As he ſhall like to quit me. Vrge it thou:
Hence with thy ſtripes, be gone. *Exit Thid.*
Cleo. Haue you done yet?
Ant. Alacke our Terrene Moone is now Eclipſt,

173. *doo't:*] *doot:* F_2. *do't:* F_3F_4, Rowe,+. *do't*, Johns. Coll. Dyce, Glo. Cam.
175. *ſhot*] *ſhut* F_3F_4.
176. *th'Abiſme*] *the Abiſme* Ff et seq.
177. *done,*] *done;* Cap. Varr. Mal. Ran. Steev. Varr. Sing.
178. *enfranched*] Ff, Rowe, Pope, Sta. Glo. Cam. Hal. *enfranchèd* Dyce. *enfranchis'd* Theob. et cet.
183–185. *Alacke...time?*] Lines end, *moon...alone...time?* Cap. Var. '78 et seq.

175. **Orbes**] This is not used for *orbit*, as has been stated, but refers to the nine concentric crystalline spheres, in which, according to the Ptolomaic system, the seven planets (of which the sun is one), the fixed stars, and the *Primum Mobile* moved about the earth. What the *Primum Mobile* is, is a little vague, beyond the belief that it moved and controlled the rest. Anthony's 'good stars' were probably in the eighth Orb of fixed stars; they were hardly likely to be in any of the planetary Orbs. It is to this Ptolomaic theory that Cleopatra refers when she says 'Oh Sunne Burne the great Sphere thou mou'st in,'—IV, xv, 16, and again 'His voyce was propertied As all the tuned Spheres,'—V, ii, 102, in the next line Shakespeare used 'Orbe' for the whole world, as he does in *Twelfth Night* (and probably elsewhere) where Feste says to Viola: 'Foolery sir, does walke about the Orbe like the Sun,'—III, i, 39. Anthony says 'shot their Fires,' to which there is a similar expression in *Mid. N. Dream*, where Oberon says, 'And certaine starres shot madly from their Spheares.' —II, i, 158.—ED.

180. **to quit me**] JOHNSON: To repay me this insult; to requite me.

183. **our Terrene Moone**] CAPELL (i, 42): This will be understood by most readers, of the moon in the heavens; which, they will think, might be call'd—'terrene,' as being the earth's attendant, or satellite: But the speaker means it of Cleopatra, who was call'd—the new Isis, and wore often the attires of that goddess; [III, vi, 18] and she, in the Egyptian theology, was the same as the moon. It is to this circumstance, in part, that Cleopatra herself alludes, in these words of hers, 'Now the fleeting moon No planet is of mine.'—[V, ii, 291.—It is Warburton who says that Cleopatra in the last Act refers to Isis when she speaks of the 'fleeting moon,'—a thoroughly Warburtonian suggestion; and evidently the source whence

And it portends alone the fall of *Anthony*.
Cleo. I muſt ſtay his time?
Ant. To flatter *Cæſar*, would you mingle eyes
With one that tyes his points.
Cleo. Not know me yet?
Ant. Cold-hearted toward me?
Cleo. Ah (Deere) if I be ſo,
From my cold heart let Heauen ingender haile,
And poyſon it in the ſourſe, and the firſt ſtone
Drop in my necke: as it determines ſo
Diſſolue my life, the next Cæſarian ſmile,
Till by degrees the memory of my wombe,
Together with my braue Egyptians all,
By the diſcandering of this pelleted ſtorme,

185. [to her Women. Cap.
time?] F_2. *time.* F_3F_4 et seq.
187. *points.*] *points?* Rowe et seq.
189. *me?*] *me!* Theob.+, Var. '73. *me*— Ktly.
190. *Ah* (*Deere*)] Om. Han.
192. *poyſon it*] *poison't* Pope,+.
193. *determines ſo*] *determines, so* Rowe et seq.
194. *life,*] *life;* Rowe, Pope, Han. *life!* Theob. et seq.
Cæſarian ſmile] Ff. *Cæsario smite* Rowe, Pope, Theob. Warb. Johns. *Cæsarion smite* Han. et cet.
197. *diſcandering*] Ff, Knt. *discattering* Rowe, Pope. *discandying* Thirlby, Theob. et cet.

Capell received the idea, which would never else have occurred to his sensible mind. As it is, he yielded, as he says, only 'in part.'—ED.]

187. **With one that tyes his points**] MALONE: That is, with a menial attendant. 'Points' were laces with metal tags, with which the old trunkhose were fastened.—DAVIES (ii, 354): When Mr Hyde, afterwards Earl of Clarendon, some time before the beginning of the civil wars, waited upon Charles I. at Hampton Court, the king said to him, 'So, Ned Hyde, they say you tie my points!'

193. **as it determines**] M. MASON: That is, as the hailstone dissolves.

194. **Dissolue my life**] COLLIER: But for the verse, we might, perhaps, more properly and intelligibly read, 'as it *dissolves*, so *determine* (or *end*) my life.' 'Determine' and 'dissolve' may, however, be taken as convertible terms.

194. **next**] In deciding the question of Cleopatra's sincerity or insincerity in this scene, has full weight been given to the pathetic tenderness of this word?—ED.

194. **the next Cæsarian**] STEEVENS: Cæsarion was Cleopatra's son by Julius Cæsar.—IRVING EDITION: Cleopatra appears to apply the name to Antony's offspring as an indirect compliment; as if she had said, this second Cæsar's son.—[Or, rather, is it not a wilful and artful oblivion that she had ever had any children of whom Anthony was not the father?—ED.]

195. **memory of my wombe**] CAPELL (i, 42): That is, the memorials of my womb, the things by which it will be remember'd, and means—her children.

197. **discandering**] THIRLBY (*Letter to Theobald*, 1729,—Nichols, *Illust.* ii, 228): Possibly, Shakespeare wrote 'disca*ndy*ing.' *Sed nihil statuo.* If you please,

Lye graueleſſe, till the Flies and Gnats of Nyle
Haue buried them for prey.
Ant. I am ſatisfied:
Cæſar ſets downe in Alexandria, where
I will oppoſe his Fate. Our force by Land,
Hath Nobly held, our ſeuer'd Nauie too
Haue knit againe, and Fleete, threatning moſt Sea-like.

198. *graueleſſe,*] Ff, Rowe, Var. '73, Coll. Dyce, Wh. Sta. Glo. Cam. Hal. *graveless;* Pope et cet.
200. *I am*] *I'm* Pope, +, Dyce ii, iii.
201. *ſets*] *sits* Johns. Var. '73 et seq. *in*] *'fore* Han.
203. *held,*] *held;* Pope et seq. *our*] *and* Ff, Rowe.
204. *Fleete*] *float* Rowe, +, Var. '73. *a fleet* Coll. MS.

and it be worth while, consider a little of it; for I have objections against it, and let me know your opinion of it; and whether Shakespeare ever uses the word *discatter*. —THEOBALD: From the corruption [of the Folios] both Dr Thirlby and I saw, we must retrieve the word with which I have reform'd the text. . . . The congealing of the water into hail he metaphorically calls *candying;* and it is an image he is fond of. So in the next Act of this very play:—'The hearts, . . . do discandy, melt their sweets,' etc.—KNIGHT: But how is 'discandy' used in the next Act? 'The hearts . . . to whom I gave Their wishes, do *discandy*, melt their sweets, On blossoming Cæsar.' The expletive *melt their sweets* gives us the peculiar and most forcible meaning in which the word is here used. But the pelleted storm, which makes Cleopatra's brave Egyptians lie graveless, is utterly opposed to the melting into sweetness of the word *discandying*. See note in *The Mer. of Ven.* I, iii, upon the passage: 'other ventures he hath *squandered* abroad.' To *squander* is to scatter; and so Dryden uses the word:—'They drive, they *squander* the huge Belgian fleet.' To *dis-scander*, we believe then, is to *dis-squander*. . . . We, therefore, without hesitation, restore the original 'discandering,' in the sense of *dis-squandering*.—[DYCE gives the reading of the Folios, and then, without quoting Knight's note, adds: 'which Mr Knight "without hesitation restores."' After 'restores,' Dyce indulges in a good heartsome exclamation mark, which saves thought and does not spare feelings, —Knight, gentlest of men, whose epitaph Douglas Jerrold said should be 'Good Night,' must, sooner or later, have known of this contemptuous treatment of his well-considered opinion; he outlived Dyce.—ED.]

197. **this pelleted storme**] STAUNTON (*Athenæum*, 26 April, 1873): I have a suspicion that 'pelleted' is wrong, and that Shakespeare wrote,—'*polluted* storm.' The hail was to be *poisoned*, and kill in melting, not in falling. This, however, may be thought by many to be gilding refined gold. 'Pelleted' affords a good sense, and in any other writer would be received without question.

199. **Haue buried them for prey**] DEIGHTON: That is, till they have found a grave in the stomachs of the flies and gnats of the Nile. Compare *Macbeth*, III, iv, 72, 'If charnel-houses and our graves must send Those that we bury back, *our monuments* (*i. e.* tombs) Shall be the maws of kites.'

202. **I will oppose his Fate**] A revelation of the conviction forced on Anthony both by the Soothsayer (II, iii), and by his own experience, that it was Cæsar's 'fate' to be Anthony's superior.—ED.

204. **and Fleete**] CAPELL (i, 42): This implies, a moving with nimbleness, a

Where haſt thou bin my heart? Doſt thou heare Lady? 205
If from the Field I ſhall returne once more
To kiſſe theſe Lips, I will appeare in Blood,
I, and my Sword, will earne our Chronicle,
There's hope in't yet.
Cleo. That's my braue Lord. 210
Ant. I will be trebble-ſinewed, hearted, breath'd,
And fight maliciouſly: for when mine houres
Were nice and lucky, men did ranſome liues 213

205. *bin*] *been* Ff.
206. *ſhall*] *should* Pope ii, Theob. Warb. Johns. Varr. Ran.
208. *our*] *my* Ff, Rowe, +, Varr.
209. *There's...in't*] *There is...in it* Han. Cap. Var. '78, '85, Mal. Ran. Steev. Varr.
209. *yet*] Om. Sta.
211. *trebble-ſinewed*] F_2F_3. *treble-ſinewed* F_4, Rowe. *treble-sinew'd* Pope et seq.

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skimming lightly on water; as in this line of Lodge's,—'As many frie [*i. e.* small pike] as *fleete* on Ocean's face.'—*Euphues' Golden Legacy*, E, 2b,) and is therefore fitter than—*float*, a word the moderns have chang'd it to, which carries with it an idea of inaction and stillness.—BRADLEY (*N. E. D. s. v.* Fleet): 1. To float. †c. Of a vessel: To be or get afloat; to sail.

204. threatning most Sea-like] THISELTON (p. 21): The Navy is here regarded as partaking of the nature of the Sea, so at home does it appear to be in that element.

205. Where hast thou bin my heart? Dost thou heare Lady?] To Anthony's first question, which is that of a lover, jealous of every minute passed by his mistress while out of sight, Cleopatra returns no answer. Whereupon follows the second question, which would not have been asked had she not evidently been lost in thought. During her interview with Thidias she had been true to Anthony and had encouraged Cæsar's ambassador only that she might discover the full extent of his master's plans. But now this outburst of Anthony's Berserker wrath could not but have its effect on her, and give her food for reflection. When the play opens, the question with her was how she should keep Anthony by her side; now the question looms up whether or not she should keep by the side of Anthony. Cæsar's offer was perilously attractive. Small wonder that she was so abstracted that Anthony had to say, 'Dost thou hear, Lady?' She emerges from this reverie, true to her love, and from this hour her fate and Anthony's were to be the same.—ED.

207. in Blood] That is, in full vigour, in perfect condition, a phrase derived from the chase. See, if need be, the note (in this edition) on 'The Deare was (as you know) sanguis in blood,'—*Love's Lab. Lost*, IV, ii, 4.—ED.

209. There's hope in't yet] For the sake of the metre, HANMER, with a following that is certainly respectable, changed this into the demure and deliberate 'There is hope in it yet.' Happily, no editor since Knight's day has thus transgressed.—ED.

211. trebble-sinewed, hearted, breath'd] MALONE points out that 'trebble' qualifies both 'hearted' and 'breath'd.'

213. Were nice and lucky] WARBURTON: 'Nice,' for *delicate, courtly, flowing*

Of me for ieſts : But now, Ile ſet my teeth,
And ſend to darkeneſſe all that ſtop me. Come,
Let's haue one other gawdy night : Call to me
All my ſad Captaines, fill our Bowles once more :
Let's mocke the midnight Bell.
Cleo. It is my Birth-day,
I had thought t'haue held it poore. But ſince my Lord
Is *Anthony* againe, I will be *Cleopatra.*
Ant. We will yet do well.
Cleo. Call all his Noble Captaines to my Lord.
Ant. Do ſo, wee'l ſpeake to them,
And to night Ile force

217, 218. *Bowles once more : Let's*] Ff, Knt, Sing. Glo. Cam. Ktly. *bowls ; once more Let's* Rowe et cet.
220, 221. *I had* ... Cleopatra] Lines end, *is*... *Cleopatra* Han.
220. *t'haue*] Ff, Rowe,+, Sing. Dyce ii, iii, Ktly. *to have* Cap. et cet.
221. *againe*] Om. Steev. conj.
222. *We will*] Ff, Rowe,+, Var.'73, Knt, Coll. Sing. Dyce, Wh. Sta. Glo. Cam. Hal. *We'll* Cap. et cet.
223. *Call* ... *Lord.*] *Call my lord's noble captains.* Words.
224–227. *Do ſo*... *Queene*] Lines end, *force*... *Queen.* Rowe et seq.
224. *to them*] *to 'em* Han.

in peace.—JOHNSON : 'Nice' rather seems to be, *just fit for my purpose, agreeable to my wish.* So we vulgarly say of any thing that is done better than was expected, it is *nice.*—STEEVENS : 'Nice' is *trifling.* So, in *Rom. and Jul.* V, ii : 'The letter was not *nice*, but full of charge.'—MALONE : Again, in *Richard III.* : 'My lord, this argues conscience in your grace, But the respects thereof are *nice* and *trivial.*'—DOUCE (ii, 94) asserts that it is here used 'in a sense bordering on that of *amorous* or *wanton.*'—[Unquestionably, 'nice' is used in all these senses and in several others, —the context must decide. It is used here, I think, in any sense other than in Douce's.—ED.]

216. **gawdy night**] BRADLEY (*N. E. D.*) defines a 'Gaudy-day' as a 'day of rejoicing, a festival or gala day ; especially the day on which a college gaudy is held' ; and refers to 'Gaudy,' a substantive, which is 'an adaptation from the Latin *gaudium*, joy.' Hence 'gaudy-night.'—WRIGHT (*s. v.* Gaudy, substantive, 2.) gives an instance of 'gaudy-night' in use at Oxford as late as 1861.

219. **It is my Birth-day**] See Plutarch, *Appendix.*

220, 221. **I had . . . Cleopatra**] WALKER (*Crit.* iii, 306) : Arrange,—'I had thought t' have held it poor; | But, since my lord is Antony again, | I will be Cleopatra.'—CORSON (p. 308) : There's an unconscious and pathetic if not ludicrous irony in this speech : 'since my lord is Antony again,' really means, he has returned to his weak and sensual self ; 'I will be Cleopatra,' that is, she will be again the fascinating serpent of old Nile.—[Does it not rather refer to the towering passion into which Anthony had lashed himself, and during which he had assailed Cleopatra with a torrent of vile abuse?—ED.]

222. **We will yet do well**] For an analysis of the conditions under which 'will,' instead of *shall*, is used to express simple futurity, see FRANZ, § 462.

The Wine peepe through their ſcarres. 226
Come on (my Queene)
There's ſap in't yet. The next time I do fight
Ile make death loue me: for I will contend
Euen with his peſtilent Sythe. *Exeunt.* 230
Eno. Now hee'l out-ſtare the Lightning, to be furious
Is to be frighted out of feare, and in that moode
The Doue will pecke the Eſtridge; and I ſee ſtill 233

226. *ſcarres*] *ſkarres* F_3.
230. *Sythe*] *scythe* F_4.
Exeunt.] Exeunt Ant. Cle. Cha. Ira. and Att. Cap.
231–235. Mnemonic, Warb.
231. *out-ſtare*] *outſtare* Daniel.
Lightning,] Ff, Rowe i. *lightning;* Rowe ii, Pope, Theob. Han. Warb. *lightning.* Johns. et cet.
232. *Is to be*] *Is to* Cap. (Corrected in Errata.)
and] Om. Cap. Walker.
233. *and*] Om. Han.

230. **his pestilent Sythe**] SCHMIDT (*Lex.*): 'Pestilent sythe' is here equivalent to the scythe of pestilence, the deaths occasioned by pestilence.—[That is, I will rival the scythe that mows down victims in a pestilence.—ED.]

230. **Exeunt**] VISCHER (p. 125): And thus Antony commits the extraordinary blunder of allowing himself to be won over. But how? It is hardly conceivable that he should have done so, after Cleopatra's baseness in yielding herself to Cæsar and in giving his messenger her hand to be kissed. The question arises whether or not an intermediate scene be lost. The conclusion, that this is the case, is almost inevitable. And why does Cleopatra here display so little charm? Did the Poet intend that she should here appear insipid?—[Never insipid, but dazed, and thinking very fast. She is at the parting of the ways.—ED.]

231, 232. **Now hee'l . . . moode**] WALKER (*Crit.* iii, 306): Arrange, 'Now he'll outstare | The lightning. To be furious, is to be | *Affrighted* out of fear; and, in that mood,' etc.

233. **Estridge**] DOUCE (i, 435, note on 'estridges,' *1 Hen. IV:* IV, i, 97): Although it is admitted that the *ostrich* was occasionally denominated *estridge* by our old writers, it is by no means certain that this bird is here meant. Throughout the many observations on these difficult lines, it has been quite overlooked that *estridge* signifies a *goshawk*. In this sense the word is used in [the present passage in *Ant. & Cleop.*]. It would be absurd to talk of a dove pecking an ostrich; the allusion is to the practice of flying falcons at pigeons. Falconers are often called *ostregers* and *ostringers* in the old books of falconry, and elsewhere. *Estridge* for *ostrich* or *ostridge* is a corrupt spelling that crept into our language at the commencement of Queen Elizabeth's reign, and it appears that after that period the two words were very often confounded together, and used one for the other.—MADDEN (p. 155, footnote): Douce was the first to point out that Shakespeare wrote of the estridge or goshawk, not of the ostrich [in the present passage]. The same idea was present to the mind of Clifford when he thus taunted Richard, Duke of York: 'So cowards fight when they can fly no further; So doves do peck the falcon's piercing talons.'—*3 Hen. VI:* I, iv, 40. A dove pecking an ostrich is not a lively image, and I doubt that the idea would have occurred to a commentator, had he been aware that a kind of hawk in

A diminution in our Captaines braine,
Reſtores his heart ; when valour prayes in reaſon,
It eates the Sword it fights with : I will ſeeke
Some way to leaue him. *Exeunt.*

[*Actus Quartus. Scene I.*]

Enter Cæſar, Agrippa, & Mecenas with his Army, Cæſar reading a Letter.

Cæſ. He calles me Boy, and chides as he had power

235. *prayes in*] *prays in* F_4. *preys on* Rowe et seq.
237. Exeunt.] Exit. Rowe.
Act IV, Scene i. Rowe. Scene i. Om. Kemble.
Cæsar's Camp. Rowe. Camp before Alexandria. Cap.
1–20. Om. Gar.
1. Mecenas] Mecænas F_4.
with his Army] Officers, and others, attending. Cap. et seq. (subs.)

common use was known as an estridge.—[On the other hand, BRADLEY (*N. E. D.*) says that *Estrich* or *estridge*, is a variant of *ostrich*, and gives to it no other meaning than the latter word ; the present passage is given as a reference. No such meaning as *goshawk* is mentioned by him. Every reference that he gives clearly refers to the ostrich, except the present, and two others, of which one is dated 1450, and the second, dated 1649, is doubtful. The derivation which MURRAY (*N. E. D.*) gives of *Ostreger*, *Ostringer*, has no reference to *Estridges*, but the word comes, conclusively, from Asturia, in Spain. The image of a dove in its fright pecking at an African ostrich is to me so infinitely absurd that I would welcome any bird or beast that can prove a more rational substitute. The case of the ostrich is by no means improved when the quality is noted for which it is chiefly distinguished in the days of Shakespeare. Some of the examples in the *N. E. D.* of the use of *estridge* refer to its plumes, but the majority to a comfortable and enviable digestion, which successfully copes with nails and horse-shoes. It is hardly too much to say that in any allusion by Shakespeare to an ostrich, an audience of his day would be at once reminded of the bird's voracity, and, consequently, should a dove peck at an ostrich, the allusion would be at once interpreted as referring to a defence, not of eggs or young, but of nails or horse-shoes. After all, the question is of small moment. It is enough that Enobarbus, after his profoundly true saying that 'to be furious Is to be frighted out of fear,'—one of those 'jewels, five words long,' which sparkle for ever, —draws his illustration from the image of a dove, the type of timidity, which attacks, under the influence of fear, that from which it would otherwise fly in terror,—this, I prefer to believe, is a hawk, the dove's most terrible foe.—ED.]

235. in reason] R. G. WHITE (ed. i) : I am not quite sure that the Folio should not here be followed ;—'in' having the sense of *upon*.

235, 236. when valour . . . fights with] HALLIWELL (*Select. Notes*, p. 29): This passage is thus given in Cotgrave's *English Treasury*, 1655 :—'When valour preys on reason, it does eat | The sword it shovld fight with.'

3. as he had] Equivalent to *as though ;* see Shakespeare, *passim*.

To beate me out of Egypt. My Meſſenger
He hath whipt with Rods, dares me to perſonal Combat.
Cæſar to *Anthony* : let the old Ruffian know,
I haue many other wayes to dye : meane time

5. *Combat.*] *combat*, Rowe et seq.
6. *know,*] *know* Dyce, Glo. Cam.
7. *I haue*] *He hath* Han. Upton, Johns. Cap. Ran.
7. *dye :*] *die*, Coll Hal. Cam.

7. **I haue many other wayes to dye**] UPTON (p. 240): What a reply is this to Antony's challenge? 'tis acknowledging he should die under the unequal combat. But if we read, '*He hath* many other ways to die; mean time *I* laugh at his challenge.' By this reading we have poignancy, and the very repartee of Cæsar.—CAPELL (i, 42): The Plutarch that Shakespeare dealt with, speaking of Antony's challenge, says,—'*Cæsar* aunswered him, that he had many other wayes to dye then so,' which words are ambiguous, and might be taken wrong by the Poet, and occasion that reply which is in all the editions except the Oxford one [*i. e.* Hanmer's]: But this is so unfit a reply to be made by Cæsar, that the editor could not but acquiesce in the Oxford correction; which, besides that it is not violent, gives us the true reply as found in the original. 'I' in the next line [see *Text. Notes*], is taken from the same edition: but the line should be further amended by the insertion of another word,—*fond*, between 'his' and 'challenge'; otherwise the metre will not proceed right.—JOHNSON: I think this emendation [*He hath*] deserves to be received.—FARMER: Most indisputably this is the sense of Plutarch, and given so in the modern translations, but Shakespeare was misled by the ambiguity of the old one: 'Cæsar answered him, that he had many other ways to die, than so.'—[DYCE quotes with approval this note of Farmer.]—MAGINN (*Fraser's Maga.* Sept. 1839, p. 264): I am not quite so sure that Shakespeare wrote [this passage] as we have it. [Maginn here quotes it, but reads line 9 as 'Cæsar must *know.*'] Taking the repartee *literally* as it appears in North, Shakespeare's ordinary practice may afford a better reading: 'Let the old ruffian know | He hath many other ways to die than so. | Meantime, I laugh at's challenge. *Mec.* Cæsar must know,' | . . . Is it any very violent conjecture to imagine that Shakespeare had seized the spirit of Plutarch and had written the *exact* words of North, without alteration of a letter, except the necessary change of ha*th* for ha*d*, and that some printing or editorial blundering has jumbled the pronouns. The supposition is in complete conformity with Shakespeare's practice, and it removes the metrical difficulty.—[It is patent that North's translation is ambiguous. It makes little difference whether the ambiguity is due to North or to Amyot; there it is in North's text, and Shakespeare accepted the interpretation which he preferred as most in harmony with his idea of his characters; I do not see what right we have to change his words because we happen to think that Cæsar is thereby rendered pusilanimous. If Shakespeare represents Cæsar as conscious of his inferiority in single combat with Anthony (and he might very well be so, he was much younger and in delicate health), and, therefore, assured that he would fall, was afraid to meet Anthony, have we any right to change Shakespeare's words and remodel his characters? In the original Greek there is no ambiguity:—LXXV. Πάλιν δ' Ἀντώνιος ἐπεμπε, Καίσαρα μονομαχῆσαι προκαλούμενος. Ἀποκριναμένου δ' ἐκείνου, πολλὰς ὁδοὺς Ἀντωνίῳ παρεῖναι θανάτου, συμφρονήσας, etc. Nor is there any ambiguity in the Latin version, which, it is said, Amyot followed at times:—'Porro prouo-

Laugh at his Challenge.
Mece. *Cæſar* muſt thinke,
When one ſo great begins to rage, hee's hunted
Euen to falling. Giue him no breath, but now
Make boote of his diſtraction : Neuer anger
Made good guard for it ſelfe.
Cæſ. Let our beſt heads know,
That to morrow, the laſt of many Battailes
We meane to fight. Within our Files there are,
Of thoſe that ſeru'd *Marke Anthony* but late,
Enough to fetch him in. See it done,
And Feaſt the Army, we haue ſtore to doo't,
And they haue earn'd the waſte.Poore *Anthony.* *Exeunt*

8. *Laugh...Challenge*] *I at this challenge laugh* Han. *I laugh at his challenge* Upton, Cap. Ran.
his] *this* Ff, Rowe, Pope, Han.
9. *muſt*] *needs must* Ritson. *we must* Walker, Huds. *must needs* Sta. conj. (*Athen.* 26 Apr. 1873.)
14. *Let...heads*] Separate line, Theob. et seq.
15. *many*] Om. Rowe ii, Pope.
18. *done*] *be done* Pope, +, Cap. Steev. Var. '03, '13, Ktly.

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cauit denuo per nuntios Antonius Cæsarem, vt solus secum certaret. qui respõdit, Vias Antonio multas patêre interritum.' It is in Amyot that the ambiguity is to be found, and North is exonerated :—'Et Antonius envoya une austreſois deffier Cæsar, et luy presenter le combat d'homme à homme. Cæsar luy feit response, *qu'il avoit beaucoup d'austres moyens de mourir que celuy-là.*'—p. 237, ed. 1784. Dryden follows Shakespeare : Anthony tells Ventidius that Cæsar's answer was, 'He had more ways than one to die.' I think there should be, in the present line, a period after 'dye' ; it concludes the message. 'Laugh' is, it seems to me, in the imperative, and the sentence is, in effect, 'In the meantime Let's laugh at his challenge.'—ED.

12. **Make boote of**] JOHNSON : That is, take advantage.

14. **Let our best heads know**, etc.] THEOBALD : I might very reasonably return Mr Pope one of his own Civilities here, and say, the intermediate Line [namely, 'That to-morrow the last of battels,' as Pope has it, omitting the word 'many'] *is in his Ear a Verse.* But I have a better Opinion of his *Ear* than I have of his *Industry*, one of the Qualifications necessary to a good *Editor.* A small Observation of the *Measure*, mix'd with a little Diligence in *collating*, might have taught him to regulate the Lines, and to have avoided this hobbling, inharmonious, Monster of a Verse.

18. **See it done**] DYCE (ed. ii) : In all probability, 'See it *be* done. [See *Text. Notes.*]—ABBOTT (§ 484) quotes this line as an illustration of his rule that monosyllables containing diphthongs and long vowels are often so emphasised as to dispense with an unaccented syllable. Accordingly he scans the line thus : Enóugh | to fétch | him ín. | *Sée* | it dóne.'—[It is, I think, the necessary pause after a full stop that supplies the lacking syllable. And, furthermore, there should be no emphasis on 'See'; if there be any emphasis in so trivial a command, it lies on 'done.'—ED.]

[*Scene II.*]

Enter Anthony, Cleopatra, Enobarbus, Charmian, Iras, Alexas, with others.

Ant. He will not fight with me, *Domitian*?
Eno. No?
Ant. Why ſhould he not?
Eno. He thinks, being twenty times of better fortune,
[e is twenty men to one.
Ant. To morrow Soldier,
y Sea and Land Ile fight: or I will liue,
ır bathe my dying Honor in the blood
hall make it liue againe. Woo't thou fight well.
Eno. Ile ſtrike, and cry, Take all.
Ant. Well ſaid, come on:
all forth my Houſhold Seruants, lets to night
Enter 3 or 4 Seruitors.
e bounteous at our Meale. Giue me thy hand,

Scene II. Rowe et seq.
Alexandria. Rowe. Palace in Alexıdria. Theob.
1–58. Om. Gar.
2. Alexas,] Om. Cap.
3. Domitian?] F_2. Domitian. F_3F_4. *'omitius?* Han. Knt, Ktly. *Domitius.* owe et cet.
4. *No?*] Ff, Rowe, Pope. *No.* Theob. seq.
7. *He is*] *He's* Pope,+, Dyce ii, iii.
11. *Woo't*] *Wou't* Cap.
well.] *well?* Rowe ii et seq.
12. *Take all*] As quotation, Theob.
14. *lets*] *let's* F_3F_4.
15. Enter...] Glo. Cam. Enter Servants. Rowe. Enter some Domesticks. Cap. After *meale*, line 16, Dyce, Sta. Glo. Cam.
16. *bounteous*] *bountious* F_3.

4. **No?**] CAPELL (i, 42): 'No.' So is this monosyllable pointed in the three tter moderns [Theobald, Hanmer, Warburton], and rightly; for this sullen affirmive negation expresses admirably the state of the speaker's mind at this time.

6. **twenty times of better fortune**] For other instances of the 'transposition of lverbs,' such as 'of twenty times better,' see ABBOTT, § 420, and Shakespeare, *ıssim.*

11. **Woo't thou**] ABBOTT (§ 241): *Thou* is often omitted after *would'st*, or perıps merged, in the form 'woo't,' as 'wilt thou' becomes *wilta*. Sometimes *thou* is serted [as here]. See IV, xv, 76.—FRANZ (§ 20 a): The sporadic forms *wot*, *o't*, *woo't* for *wilt*, and *wooll* for *will*, correspond to the Middle English *wolt* and *ol*; in the following list [containing the present passage] the *l* is suppressed, as in e present English *would.*

12. **Take all**] JOHNSON: Let the survivor take all. No composition; victory or ath.

Thou haſt bin rightly honeſt, ſo haſt thou,
Thou, and thou, and thou: you haue ſeru'd me well,
And Kings haue beene your fellowes.
Cleo. What meanes this?
Eno. 'Tis one of thoſe odde tricks which ſorow ſhoots
Out of the minde.
Ant. And thou art honeſt too:
I wiſh I could be made ſo many men,
And all of you clapt vp together, in
An *Anthony*: that I might do you ſeruice,
So good as you haue done.
Omnes. The Gods forbid.
Ant. Well, my good Fellowes, wait on me to night:
Scant not my Cups, and make as much of me!
As when mine Empire was your Fellow too,
And ſuffer'd my command.
Cleo. What does he meane?
Eno. To make his Followers weepe.

17. *bin*] *beene* Ff.
18. *Thou*] *And thou* Rowe,+, Cap. Varr. Ran. Steev. Varr. Dyce ii, iii. *Thou too* Anon. ap. Cam.
you haue] *you've* Pope,+, Dyce ii, iii. *you have all* Ktly.
20–22. [Aside. Cap. Dyce, Sta. Glo. Cam.
21. [Aside. Johns. Varr. Mal. Ran. Steev. Varr. Knt, Sing. Ktly.
21. *tricks*] *freaks* Han. *traits* Warb.
27. *you haue done*] *you've done me* Walker, Huds.
28. Omnes.] Ff, Rowe,+. Dom. Cap. All. Glo. Serv. Mal. et cet.
32. *ſuffer'd*] *ſuffered* Ff, Rowe.
33, 34. Aside, Cap. Dyce, Sta. Glo. Cam. Ktly.

18. **Thou**] Of Rowe, who reads '*And* thou,' and of those editors who follow him, KNIGHT justly says: 'They cannot understand how the pause, which is necessary in addressing various persons, stands in the place of a syllable.' On the other hand, DYCE (ed. ii) dogmatically asserts that Rowe's addition, *And* is 'positively required.' By whom? Apparently not by Shakespeare.—ED.

21. **odde tricks**] WARBURTON, to make the metaphor suggested by 'shooting' consistent, changed 'tricks' to *traits*, the French for 'arrows, shafts.'—JOHNSON: I know not what obscurity the editors find in this passage. 'Trick' is here used in the sense in which it is uttered every day by every mouth, elegant and vulgar; yet Warburton, in his rage of Gallicism, changes it to *traits*.

27. **you haue done**] WALKER (*Crit.* ii, 254): Does not the sense imperatively require,—'So good as y' have done *me*'? (This instance, indeed, might perhaps be otherwise accounted for; omissions, at least at the end of the line, are not unfrequent in the latter part of this play.)—DYCE (ed. ii) quotes the foregoing and asks, 'But is not "me" implied in the old text?'—R. G. WHITE (*Studies*, p. 371) also quotes Walker's question, and replies, 'Not at all. The sense is perfect, like the rhythm, as anyone may see.'

Ant. Tend me to night;
May be, it is the period of your duty,
Haply you ſhall not ſee me more, or if,
A mangled ſhadow. Perchance to morrow,
You'l ſerue another Maſter. I looke on you,
As one that takes his leaue. Mine honeſt Friends,
I turne you not away, but like a Maſter
Married to your good ſeruice, ſtay till death:
Tend me to night two houres, I aske no more,
And the Gods yeeld you for't.

Eno. What meane you(Sir)
To giue them this diſcomfort? Looke they weepe,
And I an Aſſe, am Onyon-ey'd; for ſhame,
Transforme vs not to women.

Ant. Ho, ho, ho:

36. *May*] '*May* Theob.
37, 38. *or if, A*] Ff. *or if,—A* Theob. Warb. *or if You do, a* Ktly.
38. *Perchance*] *It may chance* Pope, +. *Nay, perchance* Steev. conj.
38, 55. *to morrow*] *to-morrow* Pope.
43. *to night*] *to-night* Pope.
44. *yeeld*] *shield* Johns.
46. *they*] *you* Ff, Rowe.
47. *Onyon-ey'd;*] *onion ey'd.* Johns.

37. **or if**] JOHNSON: 'Or if' you see me more, you will see me 'a mangled shadow,' only the external form of what I was.—[For instances of the omission of *so* after 'if,' see ABBOTT, § 64; or FRANZ, § 297.]

38. **Perchance**] CAPELL (i, 43): This line is not one bit the better, for perfecting it by reading—'It may chance,' instead of 'Perchance': verses wanting measure,—that is, their full measure,—have, upon some occasions, a singular beauty; that in question is one of them, as being a kind of painting of the disturb'd mind of the person it comes from.—[It is well worth while to refer here to North, merely to see how very closely Shakespeare has followed him throughout this scene.]

44. **yeeld you**] That is, reward you. See, if needful, 'God-eyld vs,' *Macbeth* (Revised ed.), I, vi, 19 in this edition.

47. **Onyon-ey'd**] JOHNSON: I have my eyes as full of tears as if they had been fretted by onions.—[This is the second time that Enobarbus has referred to this effect of onions. See I, ii, 192.]

49. **Ho, ho, ho**] MURRAY (*N. E. D. s. v.* Ho, *sb*[1],): An exclamation expressing, according to the intonation, surprise, admiration, exultation (often ironical), triumph, taunting. 4. Repeated *ho! ho!* or *ho! ho! ho!* it expresses derision or derisive laughter. As in Puck's call to Demetrius: 'Ho, ho, ho; Coward, why com'st thou not?'—*Mid. N. D.* III, ii, 421.—[BOSWELL says that this laughter of Anthony, like Cleopatra's 'Ha, ha, give me to drink mandagora,'—I, v, 4, is hysterical, which, if true (and I doubt hysterics in both cases), gives us no clue as to the tone in which it was uttered. To me, it sounds like an honest laugh, merely somewhat forced, with no tinge of derision in it,—how could there be any derision or contempt, when it is followed by, 'Grace grow where these drops fall!' Under 'Ho,

Now the Witch take me, if I meant it thus.
Grace grow where thoſe drops fall(my hearty Friends)
You take me in too dolorous a ſenſe,
For I ſpake to you for your comfort, did deſire you
To burne this night with Torches : Know (my hearts)
I hope well of to morrow, and will leade you,
Where rather Ile expect victorious life,
Then death,and Honor. Let's to Supper, come,
And drowne conſideration. *Exeunt.*

[*Scene III.*]

Enter a Company of Soldiours.

1. *Sol.* Brother, goodnight : to morrow is the day.
2. *Sol.* It will determine one way : Fare you well.
Heard you of nothing ſtrange about the ſtreets.
1 Nothing : what newes ?
2 Belike 'tis but a Rumour, good night to you.
1 Well ſir, good night.

51. *fall (my...Friends)*] Ff. *fall; my ...friends*, Rowe ii, Pope. *fall! my... friends*, Theob. et cet.
52. *in too*] *a too* Ff.
53. *For...you*] *I speake t'you* Pope i. *I speak t'you* Pope ii. *I spake t'you* Theob. Han. Warb. Johns. *I spake to you* Cap. Var. '73, Steev. Var. '03, '13.
58. End of Act III. Kemble.
Scene continued, Rowe, Pope. Scene III. Han. Johns. et seq. Om. Kemble.
A Court of Guard before the Palace. Theob.
1–35. Om. Gar.
1. Enter...] Enter two Soldiers, to their Guard. Cap. Steev. et seq.
2. *goodnight*] *good night* Ff, Rowe. *good-night* Pope.
to morrow] *to-morrow* Pope.
4. *ſtreets.*] *streets ?* Rowe ii et seq.
5–10. *Nothing...goodnight*] Lines end, *rumour, ...Soldiers, ...good night.* Steev. Var. '03, '13, Knt, Sing. Ktly.
6. *to*] Om. Rowe ii.

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sb[3],' Murray gives the definition 'a call to stop, to cease,' etc. (whence our teamster's *whoa*). Having found certain passages where *ho* is thus used, HOLT WHITE, in the Var. of 1821, gives a long note to prove that this meaning obtains here.—ED.]

50. **the Witch take me**] I suppose this means, may the very spirit of sorcery, which alone could so pervert my words, blast me if, etc.—ED.

51. **Grace grow**] STEEVENS : So in *Rich. II* : 'Here *did she fall a tear ;* here in this place I'll set a bank of rue, sour *herb of grace.*' [III, iv, 105.]

53. **For I spake to you for**, etc.] WALKER (*Crit.* iii, 306) : Rather, 'I spake t'you for,' etc.—[Theobald's reading, see *Text. Notes.*]

57. **Then death, and Honor**] UPTON : That is, an honourable death.—[It may be so ; but it is, also, possible to understand the sentence as meaning 'I'll expect a victorious life rather than death, and I'll expect honour.'—ED.]

They meete other Soldiers.

2 Souldiers,haue carefull Watch.

1 And you : Goodnight,goodnight.

They place themſelues in euery corner of the Stage.

2 Heere we : and if to morrow
Our Nauie thriue, I haue an abſolute hope
Our Landmen will ſtand vp.

1 'Tis a braue Army, and full of purpoſe.

Muſicke of the Hoboyes is vnder the Stage.

2 Peace, what noiſe?

1 Liſt liſt.

2 Hearke.

1 Muſicke i'th'Ayre.

3 Vnder the earth.

4 It ſignes well, do's it not?

8. They ...] They meet with ... Ff, Rowe. Enter two other Soldiers. Cap. Mal. et seq.

9. *Souldiers*] Ff. *Soldiers* Rowe.

10. 1 *And*] 3. S. *And* Cap. Mal. et seq. (subs.)

you :] *you,* Rowe ii, Pope, Theob. *you.* Johns. Coll. Dyce, Glo. Cam.

11. They...] The two first go to their Posts. Cap. Mal. et seq. (subs.)

in] on Johns. Var. '73.

12. 2 *Heere*] 4. S. *Here* Cap. Mal. et seq. (subs.)

we :] *we :* [going to theirs] Cap. Mal. et seq. (subs.)

and if] *an if* Walker (*Crit.* ii, 155).

14–18. *Our Landmen ... liſt.*] Lines end, *army, ... list!* Steev. Varr. Knt, Sing. Dyce, Sta. Glo. Cam.

15. 1 *'Tis*] 3. S. *'Tis* Cap. Mal. et seq. (subs.)

'Tis...purpoſe] Lines end, *army, ...purpose* Cap. Hal.

16. Hoboyes] hautboys Pope.

17. 2 *Peace*] 4. S. *Peace* Cap. Mal. et seq. (subs.)

19–24. *Hearke ... I ſay*] Lines end, *earth...I say!* Dyce, Glo. Cam.

19. [advancing from their Posts. Cap.

20. *i'th'*] *ith'* F_3F_4. *i'the* Cap. et seq.

20–24. *Muſicke...meane?*] Lines end, *well, ...mean?* Steev. Var. '03, '13, Knt, Sing. Sta.

22. 4 *It*] *It* Ff, Rowe,+.

ſignes] F_2, Theob. Warb. Johns. *ſinges* F_3. *ſings* F_4, Rowe, Pope. *signs* Han. Cap. et seq.

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16. **Musicke . . . is vnder the Stage**] STEEVENS: Holinshed, describing a very curious device or spectacle presented before Queen Elizabeth, insists particularly on the secret or mysterious music of some felicitous nymphs, 'which,' he adds, 'sure had beene a noble hearing, and the more melodious for the varietie thereof, and bicause it should come secretlie and strangelie *out of the earth*.'—vol. iii, p. 1297.—[It is hardly correct to say that the spectacle was presented before Queen Elizabeth; in fact the show did not come off at all. Just as the queen was about 'to come unto hir coch, . . . there fell such a showre of raine (& in the necke thereof came such a terrible thunder) that euerie one of vs were driuen to seeke for couert, insomuch . . . that it was a greater pastime to see vs looke like drowned rats, than to haue beheld the vttermost of the shewes rehearsed.'—ED.]

22. **It signes well**] THEOBALD: That is, is it a good omen? Does it portend

3 No.
1 Peáce I ſay : What ſhould this meane?
2 'Tis the God *Hercules*, whom *Anthony* loued,
Now leaues him.
1 Walke, let's ſee if other Watchmen
Do heare what we do?
2 How now Maiſters? *Speak together.*
Omnes. How now? how now? do you heare this?
1 I, is't not ſtrange?
3 Do you heare Maſters? Do you heare?
1 Follow the noyſe ſo farre as we haue quarter.
Let's ſee how it will giue off.
Omnes. Content : 'Tis ſtrange. *Exeunt.*

[*Scene IV.*]

Enter Anthony and Cleopatra, with others.

Ant. *Eros*, mine Armour *Eros.*

23. 3 *No.*] 2 Sold. *No.* Rowe, +.
24. *What ... meane?*] Separate line, Dyce.
25. *whom* Anthony *loued*] *Who loved Anthony* Rowe, +, Coll. MS, Huds.
27. *Walke,*] *Walk;* Cap. et seq. (subs.)
28–31. *Do ...ſtrange?*] Lines end, *How now? ... strange?* Steev. Var. '03, '13, Knt.
28. [going. Cap.
do?] *do.* Theob. et seq.
[Enter other Soldiers, meeting them. Cap. They advance to another Post. Mal. et seq. (subs.)
29. 2 *How*] 1. 2. 3. 4. *How* Cap.
Speak together.] Om. Mal.
30. Omnes.] Sold. Cap. All. Glo.
30. *how now?...this?*] Separate line, Cap. Steev. Varr. Knt, Coll. Dyce.
[several speaking together. Mal. et seq. (subs.)
31. *I,*] F_2. Om. F_3F_4, Rowe, +. *Ay:* Cap. et seq.
34. *it will*] *'twill* Pope, +, Cap. Steev. Varr. Knt, Sing.
giue] *go* Cap. conj.
35. Omnes.] Ff, Rowe, +, Coll. Wh. All. Glo. Cam. Sold. [several speaking] Mal. et cet. (subs.)
Scene III. Pope, Warb. Scene IV. Han. Johns. et seq. Om. Kemble.
Cleopatra's Palace. Pope.
1. Enter...] Enter...Charmian, Iras, and others, Att. Cap.

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well to our General?—WALKER (*Crit.* iii, 306) unaccountably prefers *sings* (see *Text. Notes*).

25. **whom Anthony loued**] CAPELL (i, 43) : The words are right, and should not have been chang'd by the moderns into—*who lov'd Antony;* for thus the author who furnish'd them,—'they thought that it was the god unto whom Antonius bare singular devotion:' But the Poet has put a wrong god, and perhaps by design; for Bacchus, the god his author intended, could not stand in his verse along with these words: Hercules, he knew, was honour'd by Antony, as well as Bacchus; and he might think it a matter indifferent, which god these same signs were ascrib'd to: 'tis observable, he speaks only of 'musick'; and has omitted the other signs mention'd, which determine them to have proceeded from Bacchus.

Cleo. Sleepe a little.
Ant. No my Chucke. *Eros*, come mine Armor *Eros*.
Enter Eros.
Come good Fellow, put thine Iron on,
If Fortune be not ours to day, it is
Becauſe we braue her. Come.
Cleo. Nay, Ile helpe too, *Anthony*.
What's this for? Ah let be, let be, thou art
The Armourer of my heart: Falſe, falſe: This, this,
Sooth-law Ile helpe: Thus it muſt bee.

5. Enter Eros] ...with Armour. Cap.
6. *good*] *my good* Rowe, +, Cap. Ktly. *thine*] *mine* Han. Sing. Dyce, Coll. ii, iii (MS), Sta. Glo. Cam. Ktly, Wh. ii.
8. [Eros arms him. Cap.
9. Anthony.] Om. Han. Johns. et seq.
10. *What's this for?*] Continued to Cleop. Mal. et seq.
10, 11. *What's...this,*] Ant. *What's ...this.* Han. Johns. Cap. Varr.
10, 11. *Ah let be, ... this,*] Ant. *Ah, let be, ... this.* Mal. et seq.
12. *Sooth-law*] Ff, Rowe, Pope. *Sooth--la*, Theob. Warb. Johns. *Sooth, la!* Coll. *Sooth, la*, Cap. et cet.
Sooth-law ... bee.] Cleo. *Sooth-la, ...be.* Han. Johns. et seq.
[Cleopatra puts the armour on Antony. Johns.
Thus it muſt bee.] Given to Anthony, Coll. ii, iii (MS).

6. **Come good Fellow**] DYCE (ed. ii): That the word which has dropt out of the folio in this line was *my* (Rowe's addition) is proved by Antony's next speech but one, 'Seest thou, *my good fellow?*'

6. **put thine Iron on**] MALONE: 'Thine iron' is the iron which thou hast in thy hand, that is, Antony's armour.—COLLIER (*Notes*, etc. p. 498): Surely 'thine' ought to be as the MS renders it, 'Put *mine* iron on.'—ANON. (*Blackwood*, Oct. 1853, p. 468, thus answers Collier): Not at all; either word will do; but 'thine' is more consonant with ordinary usage. A gentleman asks his butler, not 'have you cleaned *my* plate?' but 'have you cleaned *your* plate?' meaning my plate of which *you* have the charge. Eros had the charge of Antony's armour.—DYCE (ed. ii): ['Thine' of the Folio, with Malone's note,] is an utterly improbable reading and explanation, since just before Antony has twice said '*mine* armour.' Nor, as the context shows, is Antony here speaking of *Eros's armour*,—he afterwards bids Eros 'put on his defences.'—[The reason given by Dyce which renders 'thine' 'utterly improbable' is to me precisely the reason which renders it extremely probable. It would be 'damnable iteration' indeed, to have called out 'mine armour' three times. Is it not universal that an exclamation or a question is varied at the second or third repetition of its substance? It is, to me, eminently natural that Anthony should have changed his twice-uttered impatient summons, 'mine armour,' into 'thine iron.' If 'thine' is to be changed to *mine* why should not, by Dyce's rule, 'iron' be changed to *armour?* An adequate reason why 'thine' refers to Anthony's armour, and not Eros's, is given, I think, by 'Anon.' who, it has been said, was Lettsom.—ED.]

9–12. **Nay, Ile helpe too, ... it must bee**] HANMER was the first to attempt to disentangle these lines; this he did so far as to remove 'Anthony' from the end of Cleopatra's speech, and give it to '*Ant.*' by placing it before the next line, where it

Ant. Well, well, we ſhall thriue now.
Seeſt thou my good Fellow. Go,put on thy defences.
Eros. Briefely Sir.
Cleo. Is not this buckled well ?
Ant. Rarely, rarely:
He that vnbuckles this, till we do pleaſe
To daſt for our Repoſe, ſhall heare a ſtorme.

13. *Well, well,*] Separate line, Han. Cap. Var. '78 et seq.
13, 14. *we ſhall ... Fellow*] One line, Han. Cap. Var. '78 et seq.
14. *Fellow.*] *fellow ?* Theob. et seq.
15. Eros.] Eno. F_4, Rowe, Pope, Theob. Warb. Johns.
17. *Rarely,*] *Oh ! rarely,* Han. Cap. Ktly.
19. *daſt*] *doſt* Ff. *dof't* Rowe, Pope. *doff it* Varr. Mal. Ran. *daff't* Dyce, Glo. Cam. *doff't* Theob. et cet.
heare] *bear* Coll. ii, iii (MS), Sing.

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was almost as ill placed as it was before. Then he gave line 12: 'Sooth-law Ile helpe: Thus it must bee' to Cleopatra, whose it has remained ever since. CAPELL, in his text, followed Hanmer, but in his *Notes* (i, 43) he says that he 'now thinks' 'Antony' is 'better placed before "Ah," and the words "What's this for?" given to Cleopatra, who, in speaking them, takes up some of the armour.' MALONE (1790) adopted this suggestion of Capell (without acknowledgement) and his text has been followed ever since. All this is set forth piecemeal in the *Text. Notes;* but it is satisfactory to have before the eyes the undissected modern text, as follows:

'*Cleop.* Nay, I'll help too.
What's this for?
Ant. Ah, let be, let be! thou art
The armourer of my heart:—false, false; this, this.
Cleop. Sooth, la, I'll help: Thus it must be.'—ED.

12. **Sooth-law**] EARLE (§ 197): 'La' is that interjection which in modern English is spelt *lo*. It was used, in Saxon times, both as an emotional cry and as a sign of the respectful vocative ... The 'la' of Saxon times has none of the indicating or pointing force which *lo* now has, and which fits it to go so naturally with an adverb of locality, as 'Lo here,' or 'Lo there.' While *lo* became the literary form of the word, 'la' has still continued to exist more obscurely, at least down to a recent date, even if it be not still in use. 'La' may be regarded as a sort of feminine to *lo*.—[Also see *Twelfth Night*, III, iv, 104; *Love's Lab. Lost*, V, ii, 460; *Wint. Tale*, II, iii, 64, where the foregoing note substantially appears.]

12. **Thus it must bee**] COLLIER (ed. ii): These words have usually been assigned to Cleopatra, but it appears by the MS that they belong to Antony, who is instructing Cleopatra, and who adds 'well, well,' when what he wished has been accomplished by her.—[Cleopatra has made one blunder, and then having adjusted a piece of armour correctly, exclaims exultingly: 'Thus it *must* be!'—ED.]

15. **Briefely Sir**] JOHNSON: That is, *quickly*, sir.—[Or does it not mean, 'in a minute'? or 'presently,' as we now use the word?—ED.]

19. **daft**] See *Text. Notes.*

19. **heare a storme**] COLLIER (ed. ii): The MS instructs us to read '*bear* a

Thou fumbleſt *Eros*, and my Queenes a Squire
More tight at this, then thou : Diſpatch. O Loue,
That thou couldſt ſee my Warres to day, and knew'ſt
The Royall Occupation, thou ſhould'ſt ſee
A Workeman in't.

Enter an Armed Soldier.

Good morrow to thee, welcome,
Thou look'ſt like him that knowes a warlike Charge :
To buſineſſe that we loue, we riſe betime,
And go too't with delight.

Soul. A thouſand Sir, early though't be, haue on their
Riueted trim, and at the Port expect you. *Showt.*

Trumpets Flouriſh.

Enter Captaines, and Souldiers.

Alex. The Morne is faire : Good morrow Generall.

21. *then thou*] Om. Ff, Rowe.
24. *in't*] *in it* Var. '73.
25. Enter...] Enter an Officer, arm'd. Cap. (after line 23.) Enter a Captain armed. Dyce.
29. *too't*] F_2. *to't* F_3F_4. *to it* Varr. Mal. Ran. Steev. Varr.
30. Soul. *A*] 1. O. *A* Cap. Mal. Steev. Varr. Knt, Sta. (subs.) Off. *A* Var. '78, '85. Capt. *A* Dyce.
30, 31. *A thouſand...you.*] Lines end, *Sir, ... trim, ... you.* Rowe et seq.
30. *though't*] *though it* Varr. Mal. Ran. Steev. Var. '03, '13, Sing. Ktly.
31. Showt] Shout within. Cap.
34. Alex. *The*] Capt. *The* Rowe,+, Varr. Ran. Coll. Sing. Wh. Glo. Cam. 2. O. *The* Cap. et cet. (subs.)

storm,' in reference to the blows the man must receive who unbuckled the armour until the wearer pleased.—[If the reference be to the blows the foe must receive, which is doubtful, he could quite as well 'hear' them pelting on his armour as *bear* them.—ED.]

21. **More tight at this**] STEEVENS: 'Tight' is handy, adroit.

25. **an Armed Soldier**] DYCE: What is said to him by Antony shows that he is not one of the common file. [See *Text. Notes.*]

28. **betime**] For the varying use of such adverbs as *afterward(s)*, *downward(s)*, *forward(s)*, *betime(s)*, etc., see FRANZ (§ 91) where the conclusion is reached that, in colloquial language, the modern tendency is to retain the *s*, albeit the dropping of the *s* still continues, especially in the written language. See also § 262.—[With Shakespeare's printers the two forms seem to be used indifferently; see 'betimes' in line 38. ABBOTT (§ 25) does not, as far as I can find, include *betime(s)* in his list. —ED.]

31. **Riueted trim**] That is, their equipment or armour which is all riveted.

31. **Port**] That is, the gate.

34. **The Morne is faire, etc.**] CAPELL (i, 44): This speech, in the folio's, is preceded by the letters—*Alex.* meaning—Alexas; in the moderns, by—*Cap.* meaning—captains: The first was set aside by them, and rightly; for Alexas was otherwise dispos'd of, as we find in [IV, vi, 16]; but the actor of that part having nothing

All. Good morrow Generall.
Ant. 'Tis well blowne Lads.
This Morning, like the ſpirit of a youth
That meanes to be of note, begins betimes.
So, ſo : Come giue me that, this way, well-ſed.
Fare thee well Dame, what ere becomes of me,
This is a Soldiers kiſſe : rebukeable,
And worthy ſhamefull checke it were, to ſtand
On more Mechanicke Complement, Ile leaue thee.
Now like a man of Steele, you that will fight,
Follow me cloſe, Ile bring you too't : Adieu. *Exeunt.*
Char. Pleaſe you retyre to your Chamber?

36. *Lads*] *Lad* Ff, Rowe, Pope.
39. *that,*] Ff, Rowe. *that,*— Pope, Theob. Warb. Johns. *that.*— Han. *that:* Cap. et cet.
this way, well-ſed.] *what ere becomes of me,* Ff, Rowe. *this way—well ſaid.* Pope et seq. (subs.)
40. *becomes*] *become* F_2.
41. [Kisses her. Johns.
42. *checke*] *cheek* Theob. ii, Warb. (Corrected in MS, *N. & Q.* 8 Apr. '93).
43. *Complement,*] *compliment;* Theob. et seq.
43, 44. *thee. Now...Steele,*] Ff. *thee, Now, ... steel.* Rowe, Pope. *thee Now, ...steel.* Theob. et seq.
45. Exeunt.] Exeunt Eros, Antony, Officers, and Att. Cap.
46. *you*] *you,* Cap. Var. '78 et seq.
retyre] *to retire* Rowe ii, Theob. Warb. Var. '73.
Chamber?] *chamber.* Cap. Coll. Dyce, Wh. Glo. Cam. Hal.

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more to do, this character was also perform'd by him; and the speech that is given to't, intitl'd by the name of that character which he had appear'd in before.—G. WILKES (p. 366) : The morn is always fair in Egypt. I have been assured by Egyptians that it never rains above Cairo, on the Nile, and so seldom at Alexandria (say six or seven times a year) that a fair sky is not a matter for remark. Bacon would not have fallen into this mistake.

36. **'Tis well blowne Lads**] DELIUS : This refers to the Flourish of trumpets, which make themselves heard.—[This reference to the Trumpets is followed by SCHMIDT (*Lex. s. v.* Blow, vb. 4), by ROLFE, and by WORDSWORTH; I think rightly. On the other hand HUDSON says it refers 'to the morning or the day; the metaphor being implied of night blossoming into day.' Thus also DEIGHTON: 'That is, in full blossom, *i. e.* the sun is shining brightly in the sky.'—ED.]

37. **spirit**] In the present line, at least, WALKER'S rule for the monosyllabic pronunciation of 'spirit' does not hold good. See I, ii, 143.—ED.

39. **Come giue me that**] WORDSWORTH : This is addressed to Cleopatra. 'That' is another piece of his armour.

39. **well-sed**] See SCHMIDT (*Lex. s. v.* Say, 4, 2) for many instances where this phrase is equivalent to 'well done!'

43. **On more Mechanicke Complement**] DELIUS : A 'mechanic compliment' is a style of leave-taking which befits the common people, mechanics, but not a man of steel, a warrior, who parts from his mistress only with a soldier's kiss.

Cleo. Lead me :
He goes forth gallantly : That he and *Cæſar* might
Determine this great Warre in ſingle fight ;
Then *Anthony* ; but now. Well on. *Exeunt*

[*Scene V.*]

Trumpets ſound. *Enter Anthony, and Eros.*

Eros. The Gods make this a happy day to *Anthony.*

48, 49. *might Determine*] *Might finish* Words.
49. *fight ;*] Ff, Rowe, Sing. *fight !* Pope et cet.
50. *Then* Anthony *; but now.*] *Then Antony—but now—* Rowe et seq. (subs.)
Well on.] Ff, Rowe, Pope, Theob. ii, Warb. *Well !—On.* Johns. Var. '73. *well, on.* Theob. i et cet. (subs.)

Scene IV. Pope, Warb. Kemble. Scene V. Han. Johns. et seq.
Scene changes to a Camp. Theob. Under the Walls of Alexandria. Antony's Camp. Cap.
1. Eros.] Eros ; a soldier meeting them. Theob.
2. Eros. *The*] Ff, Rowe, Pope. Off. *The* Sta. Sold. *The* Theob. et cet.

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49. **Determine**] CHARLES ALLEN gives a valuable chapter wherein many instances are gathered of Shakespeare's legal knowledge whereto parallel instances are to be found in contemporary writers ; from which the conclusion fairly follows that Shakespeare's legal knowledge, on which much stress has been laid, is not more extraordinary than that of his eminent contemporaries. On p. 55 Allen notes that '"Determine" is twice used by Shakespeare in its legal sense as signifying the end, namely, in *Coriolanus* (V, iii, 119) : "I purpose not to wait on fortune till These wars determine." [and in the present passage.] A similar use is found in Jonson's *Alchemist :* "For here Determines the indenture tripartite." (V, ii.) Donne also, in *Anatomy of the World*, says : "Measures of times are all determined." (I, § 40.)'

50. **Then Anthony ; but now**] KREYSSIG (ii, 73) : To this woman Anthony gave more than any man should dare to give : his honour. He cannot complain if he is taken at his own valuation. The recollection of the flight of the 'doting mallard' from the sea-fight, although it cannot morally justify Cleopatra's faithlessness, makes it æsthetically endurable. When she is arming him for his last battle, her determination is already taken. She knows well enough that what must here decide is not the heroic courage of a warrior, but wary judgement and essential superiority. But, at that very moment, her fine, æsthetic temperament pays homage to the man who is even in that instant betrayed.—[The EDITOR begs leave to remark that he is not responsible for the opinions of commentators.]

2. **Eros**] THEOBALD : 'Tis evident, as Dr Thirlby likewise conjectured, by what Antony immediately replies, that this line should not be placed to 'Eros,' but to the Soldier, who, before the battle of Actium, advised Antony to try his Fate at land.—CAPELL (i, 44) : [Theobald] should have gone a step further, and have given [to the Soldier the speeches (lines 5 and 10)] which are no less certainly his than that [he has] given : the matter of them shews—that they come from the first speaker, and

Ant. Would thou, & thoſe thy ſcars had once preuaild
To make me fight at Land.
Eros. Had"ſt thou done ſo,
The Kings that haue reuolted, and the Soldier
That has this morning left thee, would haue ſtill
Followed thy heeles.
Ant. Whoſe gone this morning ?
Eros. Who? one euer neere thee, call for *Enobarbus*,
He ſhall not heare thee, or from *Cæſars* Campe,
Say I am none of thine.
Ant. What ſayeſt thou ?
Sold. Sir he is with *Cæſar.*
Eros. Sir, his Cheſts and Treaſure he has not with him.
Ant. Is he gone *?*
Sol. Moſt certaine.
Ant. Go *Eros*, ſend his Treaſure after, do it,
Detaine no iot I charge thee : write to him,
(I will ſubſcribe) gentle adieu's, and greetings ;
Say, that I wiſh he neuer finde more cauſe
To change a Maſter. Oh my Fortunes haue
Corrupted honeſt men. Diſpatch *Enobarbus.* *Exit*

5. Eros. *Had"ſt*] Ff, Rowe, +, Varr. Ran. Off. *Had'st* Sta. Sol. *Had'st* Cap. et cet.
8. *Followed*] *Follow'd* Pope et seq.
9. *Whoſe*] *Who's* Ff et seq.
10. Eros. *Who ?*] Ff, Rowe, +, Varr. Ran. Off. *Who ?* Sta. Sol. *Who ?* Cap. et cet.
one ... Enobarbus] Separate line, Pope et seq.
thee, call] *thee. Call* Rowe ii et seq. (subs.)
12. *I...thine*] As quotation, Theob. et seq.
13. *ſayeſt*] Ff. *say'st* Rowe et seq.
14, 15. *he is... Treaſure*] As one line, Theob. et seq.
17. Sol. *Moſt*] Eros. *Most* Else.
18. *after,*] *after ;* Johns.
20. *ſubſcribe) gentle*] *subscribe, gentle* Rowe, Johns. *subscribe gentle* Pope, Theob. Han. Warb.
23. *Diſpatch* Enobarbus.] *Diſpatch* Eros. F_2. *Diſpatch*, Eros. F_3F_4, Rowe, Wh. i. *dispatch my Eros* Pope. *dispatch, my Eros.* Theob. Han. Warb. Johns. *Despatch ! To Enobarbus !* Johns. conj. *Dispatch.—O Enobarbus !* Cap. *Eros ! dispatch.* Ran. Ritson, Steev. Var. '03, '13 (subs.) *Dispatch. Enobarbus !* Var. '73 et cet. (subs.) *Domitius Enobarbus !* Anon. ap. Cam.

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their style is not unfitting for him; but most unsuitable to the dependent condition of Eros, the gentleness of his manners, and his extreme love of his master.—[This distribution of speeches by Capell, in lines 5 and 10, was adopted by Malone (1790), and followed by all subsequent editors.]

23. Dispatch Enobarbus] CAPELL (i, 44): The pathetick exclamation of Antony, which is fetch'd from the First Folio, is such an improvement of the scene,

[*Scene VI.*]

Flouriſh. *Enter Agrippa, Cæſar, with Enobarbus, and Dollabella.*

Cæſ. Go forth *Agrippa*, and begin the fight:
Our will is *Anthony* be tooke aliue :
Make it ſo knowne.
Agrip. *Cæſar*, I ſhall.

Scene III. Rowe. Scene V. Pope, Warb. Scene II. Kemble. Scene VI. Han. Johns. et seq.
Cæſar's Camp. Rowe. Before Alexandria. Cæsar's Camp. Cap.

1. Flouriſh.] Om. Ff, Rowe.
2. and Dollabella.] and others. Cap.
5. *knowne*] *known*, *Agrippa* Elze.
6. [Exit Agrippa. Cap.

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that the moderns are hardly pardonable for their 'dispatch, my Eros,' cobbl'd up from the second.—STEEVENS: Holt White supposes, that 'Antony, being astonished at the news of the desertion of Enobarbus, merely repeats his name in a tone of surprise.' In my opinion, Antony was designed only to enforce the order he had already given to Eros. I have therefore followed the Second Folio.—RITSON: It will be evident to any person, who consults the Second Folio with attention and candour, that many of the alterations must have been furnished by some corrected copy of the First Folio, or an authority of equal weight, being such as no person, much less one so ignorant and capricious as the Editor has been represented, could have possibly hit upon, without that sort of information. Among these valuable emendations is the present, which affords a striking improvement both of the sense and of the metre, and should of course be inserted in the text, thus 'Eros, dispatch.'—KNIGHT: We follow the words of the original, but not the punctuation. [The original] may mean dispatch the business of Enobarbus; but it is more probable that Antony, addressing Eros, says 'dispatch'; and then, thinking of his revolted friend, pronounces his name.—R. G. WHITE: Considering the rhythm of the line, the appropriateness of the command, and the great probability that in the manuscript there stood only E., I have no hesitation in adopting [the reading of F_2.]—[Knight's note, is to me, the most satisfactory; in substance it is followed by COLLIER, SINGER, HUDSON, and DEIGHTON. We can hear the deep sigh with which the name 'Enobarbus' is breathed forth. It is like Octavius's 'Poor Anthony!' at the close of the first Scene of this Act.—ED.]

4. **Our will is Anthony be tooke aliue**] WARBURTON: It is observable with what judgment Shakspeare draws the character of Octavius. Antony was his hero; so the other was not to shine: yet being an historical character, there was a necessity to draw him *like*. But the ancient historians, his flatterers, had delivered him down so fair, that he seems ready cut and dried for a hero. Amidst these difficulties Shakspeare has extricated himself with great address. He has admitted all those great strokes of his character as he found them, and yet has made him a very unamiable character, deceitful, mean-spirited, narrow-minded, proud, and revengeful.

6. **I shall**] See ABBOTT (§ 315) for instances of 'shall' used for *will*.

Cæſar. The time of vniuerſall peace is neere: 7
Proue this a proſp'rous day, the three nook'd world

8. *proſp'rous*] Ff, Rowe, +, Wh.
three nook'd] *three-nook'd* F_3F_4 et seq.

7. **The time of vniuersall peace is neere**] CAPELL (i, 44): The Poet had not this from his Plutarch, but from ecclesiastical histories (probably) or some bible commentator: The return of Augustus to Rome was signaliz'd by three triumphs in the course of one month, for victories obtain'd in Dalmatia, at Actium, and this at Alexandria: after which, he shut up the temple of Janus, in token that all wars were over; an event which those histories dwell upon, as the precursor of Christ's birth, according to prophesy.

8. **Proue this**] For instances where the inversion of the subject indicates a conditional sentence, see FRANZ, § 487, *Anmerkung*, 4. c.

8. **the three nook'd world**] On this puzzling phrase we get but small light from the commentators. It is not difficult to draw an explanation from the 'depths of one's consciousness,' as Theobald and Capell seem to have drawn from theirs, and say, with them, that according to primitive geography there were but three countries in the world: Europe, Asia, and Africa, and that these made the 'three angles.' But three angles do not make three nooks; they may make only two. From Malone to the present day there has been quoted, as parallel to the present passage, the closing lines in *King John*, where the Bastard says, 'Come the three corners of the world in arms, And we shall shock them.' But, even in this passage, what the 'three corners' are, is very doubtful; it has been even suggested that they may have been the Pope, France, and Spain. Whatever they were, England is supposed to be the fourth corner, which alone, I think, removes the parallelism with 'three nook'd.' Again it has been surmised that the present allusion is to the fact that the world had been divided among Cæsar, Anthony, and Lepidus. If this be so, it is extremely difficult, to me at least, to imagine why Cæsar, Anthony, and Lepidus should be termed 'nooks.' There is, however, one possible source of information, namely, in Shakespeare's supposed familiarity with the Emblem writers. The proofs of this familiarity which GREEN has gathered on this subject are, when taken singly, of doubtful value, but become respectable by accumulation. On p. 350 of his *Shakespeare and the Emblem Writers*, we find the following: 'Curious it is to note how slowly the continent which Columbus discovered became fully recognised as an integral portion of "the inhabited world." . . . Brucioli's *Trattato della Sphera*, Venice, 1543, . . . in dividing the globe into climates, does not take a single instance except from what is named the Old World; in fact the New World of America is never mentioned. Somewhat later, in 1564, when Sambucus published his *Emblems*, and presented *Symbols of the parts of the Inhabited Earth*, he gave only three [parts: Europe, Asia, and Africa, as comprising the whole world.] . . . Shakespeare's geography, however, though at times defective, extended further than its "symbols" by Sambucus. He refers to America and the Indies in *Com. of Err.* III, ii, 131, and to the East and West Indies in *The Merry Wives*, I, iii, 64. Yet in agreement with the map of Sambucus, [where] the three Capes prominent upon it, are the Gibraltar Rock, the Cape of Good Hope, and that of Malacca, Shakespeare, on other occasions, ignores America and all its western neighbours. At the consultation by Octavius, Antony, and Lepidus about the division of the Roman Empire, Antony, on the exit of Lepidus, asks, "is it fit, The three-fold world divided, he should stand One

Shall beare the Oliue freely.

Enter a Meſſenger.

Meſ. *Anthony* is come into the Field.

Cæſ. Go charge *Agrippa*,
Plant thoſe that haue reuolted in the Vant,
That *Anthony* may ſeeme to ſpend his Fury
Vpon himſelfe. *Exeunt.*

Enob. *Alexas* did reuolt, and went to *Iewry* on

11. Anthony] *Mark Antony* Pope,+. *is come ... Field*] Separate line, Cap. Mal. et seq.

12, 13. *Go charge* Agrippa, *Plant*] Ff, Rowe, Pope. *Go, charge, Agrippa; Plant* Theob. Han. Warb. *Go, charge Agrippa, Plant* Johns. Sing. *Go, charge Agrippa; Plant* Var. '73, Knt (subs.) *Go, charge Agrippa. Plant* Coll. i, Wh. i, Hal. *Go charge Agrippa Plant* Dyce, Glo. Cam. Coll. iii. *Go, charge Agrippa Plant* Cap. et cet.

13. *Vant*] Var. '78, '85. *Van* Ff et cet.

15. Exeunt.] Exeunt Cæsar and Train. Cap.

16. Alexas ... Iewry] Separate line, Steev. Var. '03, '13, Knt, Sing. Coll. ii, Cam. Ktly.

did] *doth* Rowe ii, Pope.

reuolt, and went] *revolt; he went* Cap. Ktly (subs.) *revolt; and went* Var. '73 et seq.

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of the three to share it?"—*Jul. Cæs.* IV, i, 12. And again he speaks of the "three-nook'd world"' [in the present passage. The wood-cut which Green gives of the map of Sambucus presents only three great nooks in the world, one is formed by the Mediterranean, a second by the Red Sea, and a third is hard to identify, but is possibly the Bay of Bengal. According to this small map or Emblem (for the three divisions of the earth are dominated by animals), the world can assuredly be styled 'three nooked.' Whether or not Shakespeare ever saw it is a question which is open to all the doubt that anyone may choose to apply to it. That Shakespeare was, at least, familiar with Emblems has very lately received a conspicuous proof by the discovery of a payment to him and to Burbadge for designing an impresa for the sixth Earl of Rutland.—ED.]

9. **Shall beare the Oliue freely**] WARBURTON: That is, shall spring up everywhere spontaneously and without culture.—M. MASON: To 'bear' does not mean to *produce*, but to carry; and the meaning is, that the world shall then enjoy the blessings of peace, of which olive-branches were the emblem. The success of Augustus could not so change the nature of things as to make the olive-tree grow without culture in all climates, but it shut the gates of the temple of Janus. This explanation is supported by the following lines from *2 Hen. IV:* IV, iv, 87, where Westmoreland says, 'There is not now a rebel's sword unsheath'd, But peace puts forth her olive every where.'

12, 13. **charge Agrippa, Plant**] DYCE: The meaning of the passage is obviously 'Go and enjoin Agrippa to plant those that,' etc.

13. **Vant**] THISELTON (p. 22): As *van* is derived from the French *avant* it is unnecessary to expunge the terminal *t* here. In the Prologue to *Tro. & Cress.*, line 27, the same word is spelt 'vaunt.'

16. **Alexas did reuolt, etc.**] CAPELL (i, 44): The revolt of Alexas was not nor could not be prior to his going to Herod,—as the reading of all former copies would

Affaires of *Anthony*, there did diſſwade
Great *Herod* to incline himſelfe to *Cæſar*,
And leaue his Maſter *Anthony*. For this paines,
Cæſar hath hang'd him : *Camindius* and the reſt
That fell away, haue entertainment, but
No honourable truſt : I haue done ill,
Of which I do accuſe my ſelfe ſo ſorely,
That I will ioy no mote.

Enter a Soldier of Cæſars.

Sol. *Enobarbus*, *Anthony*
Hath after thee ſent all thy Treaſure, with
His Bounty ouer-plus. The Meſſenger
Came on my guard, and at thy Tent is now
Vnloading of his Mules.

Eno. I giue it you.

17. Anthony,] *Antony ;* Rowe et seq. *Antony's ;* Ktly.
diſſwade] Ff, Coll. i, Wh. i. *perſwade* Rowe et cet. (subs.)
19. *this*] *his* Han.
20. Camindius] Canidius Ff et seq.
24. *mote*] *more* Ff.
25. of Cæſars] Om. Cap.
28. *ouer-plus*] *overplus* Steev. et seq.

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make it,—for he went to him 'on affairs of Antony,' that is—in Antony's behalf: The passage therefore is wrong, both in one of it's words and the punctuation : it is set to rights by the change that is now made in them, which is small, and in rule. [See *Text. Notes.*]

16. **went to Iewry on**] ABBOTT (§ 503, 'Apparent Trimeter Couplets') : 'On' may be transposed to the next line ; or, considering the licence attending the use of names and the constant dropping of prefixes, we might perhaps read 'Aléxas | did (re)vólt | .'

16, 17. **went to Iewry on Affaires**] FRANZ (§ 342) : 'On' 'upon,' after verbs of motion or direction, have a causal signification, inasmuch as they introduce the circumstance which is the end and aim of an action.—[Hereupon follow many examples; among them, however, I can find none which is parallel to 'came on my guard,' in line 29, below, where there is a verb of motion, but no causal signification in 'on.' —ED.]

17. **there did disswade**] JOHNSON : The old copy has 'dissuade,' perhaps rightly. —MALONE : It is undoubtedly corrupt. The words in the old translation of Plutarch are : 'for where he should have kept Herodes from revolting from him, he *persuaded* him to turne to Cæsar,' etc.—DYCE (ed. ii) : [This quotation from North's translation] distinctly proves 'disswade' to be wrong.

21. **haue entertainment**] That is, they are accepted as soldiers, and have military pay. See *Othello*, III, iii, 294, 'Note if your Lady straine his Entertainment,' that is, 'see if Desdemona urges the acceptance of Cassio as a soldier.'

29. **Came on my guard**] See note on 'went to Iewry on Affaires,' lines 16, 17, above.

Sol. Mocke not *Enobarbus*,
I tell you true : Beſt you ſaf't the bringer
Out of the hoaſt, I muſt attend mine Office,
Or would haue done't my ſelfe. Your Emperor
Continues ſtill a Ioue. *Exit*
Enob. I am alone the Villaine of the earth,
And ſeele I am ſo moſt. Oh *Anthony*,
Thou Mine of Bounty, how would'ſt thou haue payed
My better ſeruice, when my turpitude
Thou doſt ſo Crowne with Gold. This blowes my hart,

32. *Mocke*] *Mock me* Theob. Han. Warb. Steev. Var. '03, '13, Words. *I mock* Cap.
Enobarbus] *Enobarbus, for in this* Words.
33. *you ſaf't*] F_3F_4. *you ſaf t* F_2. *you ſafe 't* Rowe i. *you see ſafe* Rowe ii, Pope, Cap. *you see ſafe 't* Theob. Han. Warb. *that you ſaf'd* Steev. Var. '03, '13. *you ſafed* or *ſaf'd* Johns. et cet. *you ſaw ſafe* Cap. conj.
34. *hoaſt,*] F_3F_4, Rowe. *haoſt*, F_2. *hoſt*, Johns. *hoast :* Rowe ii et cet. (subs.)
38. *And ſeele I am ſo moſt*] Om. Words.
39. *payed*] Ff. *paid* Rowe.
41. *blowes*] *bows* Rowe, Pope, Theob. Han. Warb. Cap.
hart,] *heart* Ff. *heart ;* Rowe et seq.

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33. **Best you**] DYCE pronounces STEEVENS's emendation, 'Best *that* you,' 'most probable.'

37. **I am alone the Villaine**] For 'alone' when equivalent to *beyond all others*, see ABBOTT, § 18. For 'the' betokening preëminence, see FRANZ, § 113, or ABBOTT, § 92.

38. **And feele I am so most**] M. MASON : That is, and feel I am so, more than any one else thinks it.—REED : Surely, this explanation cannot be right. 'And feel I am so most,' must signify, 'I feel or know it myself, more than any other person can or does feel it.'—DEIGHTON paraphrases it concisely : 'And no one could feel it as bitterly as I do.'

41. **This blowes my hart**] JOHNSON : This generosity (says Enobarbus) *swells* my heart, so that it will quickly break, 'if thought break it not, a swifter mean.'—STEEVENS : That to 'blow' means to *puff* or *swell*, the following instance, in V, ii, 419, of this play, will sufficiently prove : 'on her breast There is a vent of Bloud, and something *blowne*.'—[This interpretation of 'blowe' seems to me weak, and far from adequate to Enobarbus's deep emotion. And yet I have none better to offer, except by hermeneutical torture. To give it force, Dr Johnson has to add, 'so that it will quickly break,' but this is wholly his addition, and is not, of necessity, inherent in the simple word 'blows.' Unquestionably, Shakespeare frequently uses 'blow' in the sense of *swell*, *puff up*, etc. ; and there is a passage in *Lear* which seems strongly to strengthen this sense in the present sentence. It is where Lear says, 'O, how this mother swells up toward my heart!'—(II, iv, 54.) And yet I am not satisfied. The hermeneutical torture, as pedantic schoolmen would say, to which I referred, is based on the right to use any extreme, legitimate interpretation. Now Shakespeare does, once or twice, use 'blow' in the sense of *break*, *shatter*, as the result of an explosion. Hamlet says, ''tis the sport to have the enginer Hoist with

If ſwift thought breake it not: a ſwifter meane
Shall out-ſtrike thought, but thought will doo't. I feele
I fight againſt thee: No I will go ſeeke
Some Ditch, wherein to dye: the foul'ſt beſt fits
My latter part of life. *Exit.*

[*Scene VII.*]

Alarum, Drummes and Trumpets.
Enter Agrippa.

Agrip Retire, we haue engag'd our ſelues too farre:
Cæſar himſelfe ha's worke, and our oppreſſion

42. *not:*] *not*, Rowe et seq.
ſwifter] *ſwifted* Ff, Rowe.
43. *out-ſtrike*] *outstrike* Steev. et seq.
thought,] *thought:* Rowe et seq.
doo't. I feele] F_2. *do't. I feele* F_3. *do't. I feel* F_4. *do't, I feel.* Rowe et seq.
44. *thee:*] *thee!* Rowe et seq.
No] *No*, F_3F_4, Rowe, +. *no;* Cap. et seq.
45. *wherein to*] *where to* Ff. *where I may* Rowe, +, Var. '73.

Scene IV. Rowe. Scene VI. Pope, Warb. Scene VII. Han. Johns. et seq. Before the Walls of Alexandria. Rowe. Between the Camps. Field of Battle. Cap.

2. Agrippa] Agrippa, and his Forces, Cap.
4. *and our oppreſſion*] *our oppoſition* Han.

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his own petar; and 't shall go hard But I will delve one yard below their mines, And blow them at the moon.' I know the phrase here is 'blow *at*,' which differentiates it from 'blow,' used absolutely. Yet the drift of the sentence is that 'blow' is here used as a result of a sudden and violent force, and we may well imagine that its effect was shattering. Again, to return to the interpretative torture, at the close of *Henry the Eighth*, the Porter's Man, speaking of a fellow in the crowd with a fiery nose, says 'he stands there, like a mortar piece, to blow us.'—V, iv, 48. Wherefore, I should like, on this faint possibility, to found a belief that in 'This blows my heart' there lies in 'blows' a meaning stronger than *swells*,—one that involves the idea of *breaking*. It is possibly noteworthy that the punctuation of the Folio after 'heart' and 'not' has been uniformly, and perhaps justly, discarded for that of Rowe. Although the punctuation of Shakespeare's compositors is not, in general, of an all-commanding value, yet, in the present instance, it seems to imply that the thought of his turpitude will break his heart, if it be not already broken by swift remorse.—ED.]

43. thought] MALONE: 'Thought,' in this passage, as in many others, signifies *melancholy*.—[Why not say *pensiveness* at once? The damning 'thought' that he, above all others, is the greatest villain on earth, and that no foul ditch is foul enough for him to die in, is, possibly, sufficient, it must be acknowledged, to make a man occasionally, now and then, once in a while, a trifle depressed. The *melancholy*, as Malone would have it, which Enobarbus feels is the very blackest despair.—ED.]

4. Cæsar himselfe ha's worke] SCHMIDT (*Lex. s. v.* 2): That is, Cæsar is in great straits.

Exceeds what weexpected. *Exit.* 5

Alarums.
Enter Anthony, and Scarrus wounded.

Scar. O my braue Emperor, this is fought indeed,
Had we done ſo at firſt, we had drouen them home
With clowtsabout their heads. *Far off.* 10
Ant. Thou bleed'ſt apace.
Scar. I had a wound heere that was like a T,
But now 'tis made an H.
Ant. They do retyre. 14

5. Exit.] Om. Rowe ii. Retreat. Exeunt. Cap.
9. *drouen*] Ff, Rowe,+, Glo. Cam. Ktly. *driven* Cap. et cet.
10. *heads*] *head* Ff, Rowe.
10. Far off.] F_4, Rowe i. Farre off. F_2F_3. Retreat afar off. Cap. Cam. Om. Rowe ii et cet.
11–15. Ant. *Thou...Bench-holes,*] Om. Words.

4. **our oppression**] STEEVENS: That is, the force by which we are oppressed or overpowered.

7. **Scarrus**] CAPELL (i, 45): It is worth remarking, concerning this Scarus,—that his name is of the Poet's invention, and himself a person of his creating: One (he saw) must be had, to be about Antony when deserted by Enobarbus and the rest, and no fit one was presented by story: he therefore had recourse to invention; and by bringing in his foundling before among Antony's other followers at the battle of Actium, gives his introduction in this scene an easy appearance, and hides it's necessity. [See *Dram. Pers.*]

9. **drouen**] This form is found in Shakespeare only here.

10. **With clowts about their heads**] SCHMIDT (*Lex.*) asks whether or not 'clouts' be here 'equivalent to cuffs,'—a question which surely requires no answer from any English reader. 'Clouts' here are bandages for wounds.

12. **that was like a T**] DELIUS: We must suppose that the T was lying on its side, ⊣, and by one or two more slashes was changed to an H.—[This is certainly ingenious, and the only attempt I have found to explain the conversion of the letter T into a letter H. STAUNTON (*Athenæum*, 26 Apr. 1873), however, gives the true interpretation, namely, that there was no actual conversion of one letter into another; the pun consists in that Scarus had received a T-shaped wound which, 'by being undressed and exposed to the air, had begun to pain him.' The noun *ache* and the letter H were pronounced alike; see the next note.—ED.]

13. **ńow 'tis made an H**] STEEVENS (Note on *Much Ado*, III, iv, 52): Heywood in his *Epigrams*, 1566, has one 'Of the letter H' (p. 111, *Spenser Soc. Reprint*), 'H is worst among letters in the crosse row, For if thou finde him either in thine elbow, In thine arme, or leg, in any degree, In thine head, or teeth, in thy toe or knee, Into what place soever H may pike him, Where euer thou finde ache, thou shalt not like him.'—[The verb was pronounced *ake;* the noun *aitch*, like the letter, or, possibly, *atch*. For a fuller discussion of this pronunciation, see, if need be, *The Tempest*, I, ii, 433; *Much Ado*, III, iv, 52, of this edition.—ED.]

Scar. Wee'l beat 'em into Bench-holes, I haue yet
Roome for ſix ſcotches more.

Enter Eros.

Eros. They are beaten Sir, and our aduantage ſerues
For a faire victory.

Scar. Let vs ſcore their backes,
And ſnatch 'em vp, as we take Hares behinde,
'Tis ſport to maul a Runner.

Ant. I will reward thee
Once for thy ſprightly comfort, and ten-fold
For thy good valour. Come thee on.

Scar. Ile halt after. *Exeunt*

[*Scene VIII.*]

Alarum. Enter Anthony againe in a March. Scarrus, with others.

Ant. We haue beate him to his Campe : Runne one
Before, & let the Queen know of our gueſts : to morrow

15. *'em*] *them* Ran.
Bench-holes] Id est, sellæ familiaricæ.—Ed.
18. *They are*] *They're* Pope,+, Dyce ii, iii.
21. *Hares behinde,*] *hares, behind;* Theob. et seq.
22. *ſport*] *a ſport* F_3F_4.
23. *thee*] *thee,* Han.
24. *ſprightly*] *spritely* Steev. Varr. Knt, Sing. Dyce, Sta. Glo. Cam.
25. *thee*] Om. Han.
Scene continued, Rowe,+. Scene VIII. Cap. et seq.
Gates of Alexandria. Cap. Under the walls of Alexandria. Var. '78.
1. Alarum.] Om. Cap.
againe in a March.] marching; Cap.
2. Scarrus] Scarus Ff.
with others.] with other. F_3. and Forces. Cap.
3. *We haue*] *We've* Pope,+, Dyce ii, iii.
3, 4. *We...Before*] One line, Rowe et seq.
4. *gueſts*] *gests* Theob. Han. Warb. Cap. Sing. Dyce, Coll. ii, iii (MS), Wh. Sta. Glo. Cam. Ktly, Hal. *her guests* Theob. conj. (withdrawn.)

18. our aduantage serues] Capell (i, 45): Meaning—that circumstances favour'd them, and they had now an opportunity of obtaining 'a fair victory'; an opinion that Scarus assents to, and afterwards—Antony, and occasions their exit: As they are again the next enterers, and that in another place, some interval must be suppos'd between the two scenes, that should be fill'd up with skirmishings and distant alarums.

25. Come thee on] For many examples of the Elizabethan use of 'thee' for *thou*, see Abbott, § 212.

4. guests] Theobald: What 'guests' was the Queen to know of? Antony was to fight again on the morrow; and he had not yet said a word of marching to

Before the Sun ſhall ſee's, wee'l ſpill the blood
That ha's to day eſcap'd. I thanke you all,
For doughty handed are you, and haue fought
Not as you ſeru'd the Cauſe, but as't had beene
Each mans like mine : you haue ſhewne all *Hectors.*
Enter the Citty, clip your Wiues, your Friends,
Tell them your feats, whil'ſt they with ioyfull teares
Waſh the congealement from your wounds, and kiſſe
The Honour'd-gaſhes whole.

Enter Cleopatra.

Giue me thy hand,
To this great Faiery, Ile commend thy acts,

5. *ſee's*] F_3F_4, Rowe, +, Dyce, Sta. Glo. Cam. *ſees* F_2. *see us* Cap. et cet.
7. *doughty handed*] *doughty-handed* Pope et seq.
8. *the*] *my* Han.
as't] *as it* Varr. Mal. Ran. Steev. Varr. Coll.
9. *you...all*] *you've shewn yourselves all* Pope, Theob. Han. Warb. Ktly. *you have all shewn you* Cap. *you all have shown all Hectors* Nicholson ap. Cam.
9. Hectors.] *Hectors. Go,* Walker, Huds. *as Hectors.* Anon. ap. Cam.
13–15. *The...hand,*] One line, Rowe et seq.
13. *Honour'd-gaſhes*] *honour'd gaſhes* F_4 et seq.
14. Cleopatra.] Cleopatra, attended. Cap.
15. [To Scarus. Rowe et seq.
16–23. Mnemonic, Warb.
16. *Faiery*] *Fairy* Johns. et seq.

Alexandria, and treating his officers in the palace. We must restore, as Mr Warburton likewise prescribes, 'our *gests*,' *i. e. res gestæ ;* our feats, our glorious actions. It is a term that frequently occurs in Chaucer; and, after him, in Spenser; nor did it cease to be current for some time after our Author's days.—JOHNSON: Antony, after his success, intends to bring his officers to sup with Cleopatra, and orders notice to be given of their guests.—[COLLIER'S MS also gives *gests*, and for a time received the credit therefor. Whether or not the MS Corrector anticipated Theobald is not here open to question. The credit is to be given to him by whom the emendation was first published. The *Text. Notes* show how emphatic is the preference of the best editors for Theobald's happy change.—ED.]

9. **you haue shewne all Hectors**] WALKER (*Crit.* iii, 307): I think,—'you have shown all Hectors. *Go.*' At any rate, something has dropped out at the end of the line; as after 'haven,' in x, 9; after 'I dare not,' in xv, 32; and after 'the round world,' in V, i, 20.—[ABBOTT (§ 484) thus scans the line, 'Each mán's | like *mí* | *ne :* yoû | have shéwn | all Héctors.' This is solely for the eye.—ED.]

10. **clip your Wiues, your Friends**] To 'clip' is embrace.

11. **Tell them your feats**] The use of 'feats' here adds strength to Theobald's conjecture of *gests* in line 4 above; especially if 'them' be emphasised in accordance with the rhythm. There is a repetition with a variation; 'let the Queen know of our gests and tell your friends, too, of your feats.—ED.

16. **Faiery**] WARBURTON: For *inchantress*, in which sense it is often used in the

Make her thankes bleſſe thee. Oh thou day o'th'world,
Chaine mine arm'd necke, leape thou, Attyre and all
Through proofe of Harneſſe to my heart, and there
Ride on the pants triumphing.
Cleo. Lord of Lords,
Oh infinite Vertue, comm'ſt thou ſmiling from
The worlds great ſnare vncaught.
Ant. Mine Nightingale,
We haue beate them to their Beds.
What Gyrle, though gray

17. [To Cleo. Glo. Dyce ii.
18. *necke,*] *neck;* Pope et seq.
19. *heart*] *part* Ff.
20. *pants*] *paints* F_3F_4.
23. *vncaught.*] *uncaught?* Rowe ii et seq.
24. *Mine*] *My* Ff et seq.
25. *We haue*] *We've* Pope, +, Dyce ii, iii.
25, 26. *We ... gray*] One line, Rowe et seq.

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old romances.—[HANMER, STAUNTON, and several recent editors adopt this meaning.]—CAPELL (i, 45): Giving her this name as being something more than humanity, and of a middle nature between that and the gods.—JOHNSON: Mr Upton has well observed that 'fairy' comprises the idea of power and beauty.—DELIUS: Cleopatra is a fairy inasmuch as she is the bountiful dispenser of that good fortune which is Scarus's due. [Which seems to be the true interpretation.—ED.]

18. **Chaine mine arm'd necke**] WARBURTON: Alluding to the Gothic custom of men of worship wearing gold chains about the neck.—EDWARDS (p. 201, after quoting the foregoing note): Your humble servant, Mr Alderman Antony—Your *worship* is so fine to day; that I vow I scarce know you. But you will hardly thank Mr Warburton, for the honor he does you. 'Chain my arm'd neck' means, entwine me, armed as I am, in thy embraces. A chain, which a gallant man would prefer before any gold one.

19. **proofe of Harnesse**] STEEVENS: That is, armour of proof.

20. **Ride on the pants triumphing**] WARBURTON: Alluding to an Admiral ship on the billows after a storm. The metaphor is extremely fine.—EDWARDS (p. 202, after quoting the foregoing note): There are some points which our Professed Critic should never touch; for, whenever he does, he only shews his ignorance about them. He quite mistakes the nature of the 'pants' here, as well as the 'chain' above. But why *triumphing* like an admiral ship after a storm? I thought victories gained, not storms escaped, had been the matter of triumphs; and, I suppose, other ships dance on the billows, just after the same manner as an Admiral's does.

24. **Mine Nightingale**] This is an example, even more striking than 'your reproof' (II, ii, 141), of confusion of sound in the ear of the compositor, who failed to detect, in the pronunciation of his reader, the difference between 'my nightingale' and 'mine nightingale.' See also 'Unarme Eros,' IV, xiv, 45; and 'mine Nailes,' V, ii, 268; 'hither,' III, vi, 14; 'your so,' III, iv, 27, etc.—ED.

24. **Nightingale**] DEIGHTON: A compliment to the fascination of her voice.

Do ſomthing mingle with our yonger brown, yet ha we
A Braine that nouriſhes our Nerues, and can
Get gole for gole of youth. Behold this man,
Commend vnto his Lippes thy ſauouring hand,
Kiſſe it my Warriour : He hath fought to day,
As if a God in hate of Mankinde, had
Deſtroyed in ſuch a ſhape.
Cleo. Ile giue thee Friend
An Armour all of Gold : it was a Kings.
Ant. He has deſeru'd it, were it Carbunkled

27–29. *Do...man,*] Lines end, *brown, ...nerves, ...man,* Johns. Var. '73, Knt, Sing. Ktly.

27. *yonger*] *younger* F_3F_4. Om. Han. Cap. Steev. Var. '03, '13, Words.

ha] F_2F_3. *ha'* F_4, Rowe, Pope, Theob. Warb. Johns. Knt, Dyce, Wh. Sta. Glo. Cam. *have* Han. et cet.

29. *gole*] *goal* Pope.

[Pointing to Scarus. Coll. '53.

30. *ſauouring*] *ſavouring* Theob. et seq.

32, 33. Mnemonic, Warb.

33. *Deſtroyed*] *Destroy'd* Han. Cap. et seq.

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27. **Do . . . ha we**] This apparent Alexandrine is put by ABBOTT (§ 499) in a class where 'sometimes regular verses of five accents are preceded or followed by a foot [here 'yet ha' we'], more or less isolated, containing one accent.'

27. **with our yonger brown**] STEEVENS: As this epithet 'younger,' without improving the idea, spoils the measure, I have not scrupled . . . to omit it as an interpolation.—[In general, I, too, have not scrupled to omit all Steevens's notes explanatory of his arbitrary metrical changes; but the reckless arrogance of the foregoing deserves to be pilloried. And yet, in this instance, Steevens was not the original offender.—ED.]

28. **A Braine that nourishes our Nerues**] ANON. (*The Transatlantic*, Nov. 1871. From *St. Paul's Maga.*): These words may be considered somewhat obscure, but underneath them lies a vast substratum of meaning. An intellect that never lies fallow, a heart that is never cold, a nervous system that, though never quiet, is never unstrung.

29. **Get gole for gole of youth**] JOHNSON: At all plays of barriers, the boundary is called a *goal;* to *win a goal*, is to be a superior in a contest of activity.—DEIGHTON: That is, win as many goals as younger men; for every goal they get of us, can get one of them; not get the better of youth, but prove their equals.—[For the use of 'of,' see, if necessary, II, iii, 30.]

30. **ſauouring**] It is to THEOBALD'S acuteness that we owe the detection of the substitution of a long *ſ* for *f*.

32. **Mankinde**] ROLFE quotes from Schmidt (*Lex.*) that this word is 'accented mostly on the last syllable in *Timon of Athens;* on the first in the other plays.'

36. **Carbunkled**] Again, in *Cymbeline*, there is a reference to the carbuncles in Phœbus's chariot, where Iachimo is making his confession and says that Posthumus 'stakes this ring; And would do so, had it been a carbuncle of Phœbus' wheel.' I had hoped that by the reference to this gem, which Golding does not mention

Like holy Phœbus Carre. Giue me thy hand,
Through Alexandria make a iolly March,
Beare our hackt Targets, like the men that owe them.
Had our great Pallace the capacity
To Campe this hoaſt, we all would ſup together,
And drinke Carowſes to the next dayes Fate
Which promiſes Royall perill, Trumpetters
With brazen dinne blaſt you the Citties eare,
Make mingle with our ratling Tabourines,
That heauen and earth may ſtrike their ſounds together,
Applauding our approach. *Exeunt.*

[*Scene IX.*]

Enter a Centerie, and his Company, Enobarbus followes.

Cent. If we be not releeu'd within this houre,
We muſt returne to'th'Court of Guard : the night
Is ſhiny, and they ſay, we ſhall embattaile
By'th'ſecond houre i'th'Morne.

37. *holy*] *glowing* Coll. MS.
41. *this*] *his* Han. ii.
all would] *would all* Theob. ii, Warb. Johns. Varr. Ran.
45. *with*] *with it* Ktly.
47. *approach*] *reproach* F_3F_4.
Scene V. Rowe. Scene VII. Pope, Warb. Scene VIII. Han. Johns. Scene IX. Cap. et seq.
Cæsar's Camp. Rowe. Out-skirts of Cæsar's Camp. Sentinels upon their Posts. Enter Enobarbus. Cap.
1. Centerie,] Century, F_3F_4.
2. Cent. *If*] Ff, Rowe. 3. S. *If* Cap.
3. *to'th'*] F_2. *to th'* F_3F_4, Rowe,+, Sing. Wh. *to the* Cap. et cet.
3, 40. *Court of Guard*] *court-of-guard* Dyce ii, iii.
4. *embattaile*] F_2. *embattel* Rowe, Pope, Han. *embattle* F_3F_4 et cet.
5. *By'th'*] F_2. *By th'* F_3F_4, Rowe, +, Wh. *By the* Cap. et cet.
i'th'] Ff, Rowe,+. *i'the* Cap. et seq.

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in his translation of Ovid, it could be shown that Shakespeare had quoted from the original. But chrysolites are alone specified by Ovid, *Metam.* ii, 106–110. —ED.

39. **Beare our hackt Targets, like the men that owe them**] WARBURTON: That is, hack'd as much as the men to whom they belong.—JOHNSON: Why not rather, 'Bear our hack'd targets,' with spirit and exultation, such as becomes the brave warriors that *own* them.—[Warburton's explanation is, I think, more thoroughly in accordance with Shakespearian construction.—ED.]

45. **Make mingle**] DANIEL (p. 82): Read *Make 't tingle*,—*i. e.* Make the city's ear tingle with our rattling tambourines.

3. **Court of Guard**] STEEVENS: That is, the guard-room, the place where the guard musters.

1. *Watch.* This laſt day was a ſhrew'd one too's. 6
/ *Enob.* Oh beare me witneſſe night.
2 What man is this? 8

6. 1. Watch. *This*] Ff, Rowe. 1. S. *This* Cap. 1 Sold. *This* Var. '78.
This laſt...too's] Dividing and ending the line at *was*, Han. Cap. et seq.
ſhrew'd] F_2. *ſhrewde* F_3. *ſhrewd* F_4.
too's] *to's* Ff, Rowe, +, Dyce, Wh. Sta. Glo. Cam. *to us* Cap. et cet.

7. *night.*] Ff, Rowe. *night!* Pope, Theob. Warb. Johns. *night?* Han. *night,*— Cap. Mal. et seq.
8. 2 *What*] 2. *What* F_3F_4. 2 Watch. *What* Rowe. 2.S. *What* Cap. 2 Sold. *What* Var. '85. Third Sold. *How now? What* Words.
8, 9. *What...him.*] Aside, Cap.

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6. **a shrew'd one**] CRAIK (p. 141): Both *to shrew* and *to beshrew* are used by our old writers in the sense of to curse, which latter verb, again, also primarily and properly (from the A.S. *cursan* or *cursian*) signifies to vex or torment. Now, it is a strong confirmation of the derivation of *shrewd* from the verb *to shrew* that we find *shrewd* and *curst* applied to the disposition and temper by our old writers in almost, or rather in precisely, the same sense. Shakespeare himself affords us several instances. Thus, in *Much Ado About Nothing* (II, i), Leonato having remarked to Beatrice, 'By my troth, niece, thou wilt never get a husband if thou be so *shrewd* of thy tongue,' his brother Antonio adds, assentingly, 'In faith, she's too *curst*.' So, in *A Midsummer Night's Dream* (III, ii), Helena, declining to reply to a torrent of abuse from Hermia, says, 'I was never *curst*; I have no gift at all in *shrewishness*.' And in *The Taming of the Shrew* (I, ii), first we have Hortensio describing Katharine to his friend Petruchio as 'intolerable *curst*, and *shrewd*, and froward,' and then we have Katharine, the shrew, repeatedly designated 'Katharine the *curst*.' At the end of the Play she is called 'a curst shrew,' that is, as we might otherwise express it, an ill-tempered shrew. . . . As it is in words that ill-temper finds the readiest and most frequent vent, the terms *curst*, and *shrew*, and *shrewd*, and *shrewish* are often used with a special reference to the tongue. But sharpness of tongue, again, always implies some sharpness of understanding as well as of temper. The terms *shrewd* and *shrewdly*, accordingly, have come to convey usually something of both of these qualities,—at one time, perhaps, most of the one, at another of the other. The sort of ability that we call *shrewdness* never suggests the notion of anything very high: the word has always a touch in it of the sarcastic or disparaging. But, on the other hand, the disparagement which it expresses is never without an admission of something also that is creditable or flattering. Hence it has come to pass that a person does not hesitate to use the terms in question even of himself and his own judgments or conjectures. We say, 'I shrewdly suspect or guess,' or 'I have a shrewd guess, or suspicion,' taking the liberty of thus asserting or assuming our own intellectual acumen under cover of the modest confession at the same time of some little ill-nature in the exercise of it. Even when *shrewd* is used without any personal reference, the sharpness which it implies is generally, if not always, a more or less unpleasant sharpness. 'This last day was a shrewd one to us,' says one of the Soldiers of Octavius to his comrade, in [the present passage], after the encounter in which they had been driven back by Antony near Alexandria.

7–9. **Oh beare me . . . list him**] WALKER (*Crit.* iii, 307) proposes to arrange these two lines as one, wherein I can discover no possible gain, either to eye or ear.

1 Stand cloſe, and liſt him.
Enob. Be witneſſe to me (O thou bleſſed Moone)
When men reuolted ſhall vpon Record
Beare hatefull memory : poore *Enobarbus* did
Before thy face repent.
Cent. *Enobarbus*?
2 Peace : Hearke further.
Enob. Oh Soueraigne Miſtris of true Melancholly,
The poyſonous dampe of night diſpunge vpon me,
That Life, a very Rebell to my will,
May hang no longer on me. Throw my heart
Againſt the flint and hardneſſe of my fault,
Which being dried with greefe, will breake to powder,
And finiſh all foule thoughts. Oh *Anthony*,
Nobler then my reuolt is Infamous,
Forgiue me in thine owne particular,
But let the world ranke me in Regiſter

9. 1 *Stand*] 1. *Stand* F_3F_4. 1 Watch. *Stand* Rowe. 1. S. *Stand* Cap. 1 Sold. *Stand* Var. '85.
liſt] *listen to* Han. *list to* Steev. Var. '03, '13, Ktly.
12. *memory* ·] *memory*, Cap. Var. '78 et seq.
14, 15. Enobarbus ... *further*] Aside, Cap.
14. Cent.] 3. S. Cap.
15. 2 *Peace*] 3 Watch. *Peace* Rowe. 2. S. *Peace* Cap. 3 Sold. *Peace* Var. '78. *Peace* :] Separate line, Han. Steev. et seq.
16–19. Mnemonic, Warb.
17. *diſpunge*] *disperge* Han.
20. *fault*,] *fault*; Cap. et seq.
22. [Lying down. Coll. ii.

It seems, on the contrary, objectionable, inasmuch as it leaves 'a shrewd one to us,' an isolated line, which certainly requires no such emphasis.—ED.

16. **Oh Soueraigne Mistris**, etc.] CAPELL (i, 45) : To which of the fabulous deities is this prayer of Enobarbus address'd? It cannot be Night; for she is desir'd to 'despunge,' or pour down upon him, 'the poisonous damp of night:' it must therefore be Hecate, the Night's companion in classicks, and in Shakespeare himself.—[It is strange that Capell did not see that Enobarbus was continuing his address to the moon.—ED.]

17. **dispunge**] STEEVENS : That is, discharge, as a sponge, when squeezed, discharges the moisture it had imbibed. So in *Hamlet*, 'it is but squeezing you, and, sponge, you shall be dry again.' [This is the earliest reference given in the *N. E. D.*]

19, etc. **Throw my heart**, etc.] JOHNSON : The pathetick of Shakspeare too often ends in the ridiculous. It is painful to find the gloomy dignity of this noble scene destroyed by the intrusion of a conceit so far-fetched and unaffecting.

24. **in thine owne particular**] That is, in your own separate personal capacity, or, as DEIGHTON says, as far as you, individually, are concerned. See 'my more particular,' I, iii, 69.

25. **Regiſter**] That is, in its record, list, catalogue. But BLADES, who endeav-

A Maſter leauer, and a fugitiue:
Oh *Anthony*! Oh *Anthony*!
1 Let's ſpeake to him.
Cent. Let's heare him, for the things he ſpeakes
May concerne *Cæſar*.
2 Let's do ſo, but he ſleepes.
Cent. Swoonds rather, for ſo bad a Prayer as his
Was neuer yet for ſleepe.
1 Go we to him.

26. *Maſter leauer*] *Maſter-leaver* F_4 et seq.
27. [Dies. Rowe et seq.
28. 1 *Let's*] 1 Watch. *Let's* Rowe. 1. S. *Let's* Cap. 1 Sold. *Let's* Var. '78.
28–33. *Let's...ſleepe*] Aside, Cap.
28. *to him*] Separate line, Steev. et seq. (except Cam.)
29. Cent.] 3. S. Cap.
29. *Let's heare*] *Nay, let us hear* Elze.
29, 30. *Let's*...Cæſar] Prose, Knt, Sta.
29. *him*] *him further* Cap.
31. 2 *Let's*] 2 Watch. *Let's* Rowe. 2. S. *Let's* Cap. 2 Sold. *Let's* Var. '78.
32. Cent.] 3. S. Cap.
32. *Swoonds*] *Swoons* Rowe et seq.
32, 33. *Swoonds...ſleepe.*] Prose, Knt, Sta.
33. *for*] *'fore* or *fore* Coll. ii, iii (MS), Sing. Ktly.
ſleepe] *sleeping* Steev. Var. '03, '13.
34. 1 *Go*] 1 Watch. *Go* Rowe. 1. S. *Go* Cap. 1 Sold. *Go* Var. '78.

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ours to prove that Shakespeare had an intimate and special knowledge of Typography, observes (p. 53) that 'the forme then went to the Press-room, where considerable ingenuity was required to make "register"; that is, to print one side so exactly upon the other, that when the sheet was held up to the light the lines on each side would exactly back one another. The accuracy of judgement required for this is thus glanced at [in the present passage].'

27. **Oh Anthony!**] HAZLITT (p. 102): The repentance of Enobarbus after his treachery to his master is the most affecting part of the play.

32. **Swoonds**] For the pronunciation, see *As You Like It*, III, v, 19; and for the spelling, see *Wint. Tale*, IV, iv, 17 of this edition.

33. **Was neuer yet for sleepe**] COLLIER (*Notes*, etc., p. 500): Instead of 'for sleep' we ought to read ''*fore* sleep,' or before sleep, and the word is altered in the MS accordingly: the sense is, that so bad a prayer, as Enobarbus had ended with, was never uttered before sleep.—[SINGER adopted this emendation without acknowledgement, as was his wont in the majority of his notes. COLLIER (ed. ii) severely taxed him with it. Thereupon, in his *Shakespeare Vindicated* (p. 295), without mentioning that he had adopted *'fore* in his text, Singer remarks that the emendation 'seems unnecessary.' ANON. (*Blackwood*, Oct. 1853, p. 468) had, however, a different opinion; he observes that *'fore* is 'entitled to very favourable consideration.']—STAUNTON: Another instance, we apprehend, where 'for' is either intended to represent *fore*, or has been misprinted instead of that word.—[It seems to me that the Soldier would protest too much if he were to say that such a bad prayer had never yet been uttered before going to sleep. Such an assertion was hardly within his knowledge. But he was probably right in saying that so bad a prayer had never yet been said for the purpose of seeking repose in sleep.—ED.]

2 Awake ſir, awake, ſpeake to vs.
1 Heare you ſir?
Cent. The hand of death hath raught him.
Drummes afarre off.
Hearke the Drummes demurely wake the ſleepers:

35. 2 *Awake*] 2 Watch. *Awake* Rowe. 2. S. *Awake* Cap. 2 Sold. *Awake* Var.'78. *Awake ſir, awake,*] *Awake, awake, ſir,* Steev. Varr.

35–37. *awake, ſpeake ... The hand*] As one line, Cap.

35. [to Eno. Cap.

36. 1 *Heare*] 1 Watch. *Hear* Rowe. 1. S. *Hear* Cap. 1 Sold. *Hear* Var. '78. *Heare you*] F_2. *Hear, you* Han. *Hear you,* F_3F_4 et cet.

[shaking him. Cap.

37. Cent.] 3. S. Cap.

37–41. *The...out.*] Lines end, *drums ...him...hour...out.* Mal. et seq.

37. *raught*] *caught* F_4, Rowe, Pope, Han.

39. *Hearke the*] *Hearke how the* Ff, Rowe,+, Cap. Varr. Ran. *demurely*] *Din early* Han. *Do early* Coll. ii, iii (MS). *Do merrily* Dyce conj. Ktly. *Clam'rously* Sing. conj. *Do mournfully* Cartwright. *Do rudely* Kinnear. *Do matinly* B. Nicholson (withdrawn.) *Do yarely* Elze ap. Cam.

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37. **raught**] The past participle of *to reach.* See *N. E. D.* or FRANZ, § 7.

39. **Drummes demurely wake**] WARBURTON: That is, 'demurely,' for *solemnly.*—[In the propriety of this definition the Shakespearian world seems to be gradually acquiescing, after a temporary flurry started in 1853 by the publication of the MS emendations in COLLIER'S Second Folio. The change, therein prescribed, from 'demurely' to *do early*, coupled with Collier's assertion that the adverb 'demurely' 'is surely ill suited to the sound of drums,' seems to have demurely wakened the sleeping critics, always so zealously at hand to help Shakespeare express his thoughts and endow his purposes with words. The *Text. Notes* show the result. As none of these emendations has been approved by anybody but the emenders themselves, it seems needless to rehearse the arguments by which they are maintained. The latest interpretation, fully in accord with Warburton's, is authoritative, and with many critics will close all discussion once and for ever. Dr MURRAY (*N. E. D. s. v.* † b.) thus defines 'demurely' in the present passage: 'In a subdued manner.' Why 'demurely' is thus appropriate is set forth by Dr B. NICHOLSON (*Notes & Qu.* IV, viii, 41): Cæsar, like Antony, would renew the combat, and taking advantage of 'the shining' of the cloudless night, and a precaution from it, ordered the embattling of his forces to begin as early as 2 A.M. It would, therefore, only be in accord with his careful and exact discipline that any notes of preparation should, in presence of a hostile and almost victorious force, be made in a subdued tone. Otherwise the enemy might have unnecessary information and forewarning, or even make such notes of preparation their signal of attack, and come upon him while defiling out of camp and before his line of battle had been taken up. But there is yet another and second meaning which may be given to the word *demure.* If not now, yet at all events in 1814 the drum-reveillé of the non-Latin races was not a lively, merry, or clamorous din, but a measured and somewhat solemn beat; and, judging from this and from the discipline of Gustavus Adolphus and other considerations, it seems not unlikely that the drum-reveillé of the Low Country, or German Protestant armies of Elizabeth's time, was of the same character, even if it were not founded on

Let vs beare him to'th'Court of Guard : he is of note: 40
Our houre is fully out.
2 Come on then, he may recouer yet. *exeunt* 42

[*Scene X.*]

Enter Anthony and Scarrus, with their Army.

Ant. Their preparation is to day by Sea,
We pleafe them not by Land.
Scar. For both, my Lord.
Ant. I would they'ld fight i'th'Fire, or i'th'Ayre, 5

40. *Let vs*] *Let's* Theob, +, Cap. Varr. Sing.
Let...he is] One line, Han. Cap. Var. '78, '85, Ran.
42. *then*] Om. Han.
he] *perchance he* Words.
he...yet] Separate line, Han. Cap. et seq. (except Cam. Ktly.)
exeunt] Exeunt with the Body. Cap.
Scene VI. Rowe. Scene VIII. Pope. Scene IX. Han. Johns. Scene X. Cap. et seq.
Between the two Camps. Rowe. Hills without the City. Cap.
1. Scarrus] Scarus Ff.
2. *by Sea,*] Ff, Rowe, +. *for sea* Cap. Ran. *by sea;* Var. '73 et cet.
5. *i'th'Fire*] *ith' Fire* Ff. *i'the Fire* Cap. et seq.
i'th'Ayre] *ith'Ayre* F_2. *ith'Aire* F_3. *ith'Air* F_4. *in the air* Rowe, +, Var. '78, '85, Mal. Ran. Steev. Varr. Knt. *i'the air* Cap. et cet.

a psalm tune. In one of those inartificial touches of reality and circumstance which give such a charm to the tales of Erckmann and Chatrian, the soldier-conscript of the first Napoleon (*Waterloo*, ch. xviii) incidentally tells us—'Notre diane commence toujours avant celle des Prussiens, des Russes, des Autrichiens, et de tous nos ennemis; c'est comme le chant de l'alouette au tout petit jour. Les autres, avec leurs larges tambours, commencent après leurs roulements sourds, qui vous donnent des idées d'enterrement.' ('The others, with their big drums, begin later, and their dull-sounding rolls awake in one the remembrance of a burial.') Now this I take to be a perfect gloss on *demurely* in the sense of solemnly, as explained by Warburton. But the one meaning does not exclude the other, and both would be easily understood by an audience, since they were interpreted by actual beat of drum within. This piece of stage arrangement furnishes, moreover, another important argument in their favour. Even an inferior artist would not foolishly mar with the ill accord of a lively rataplan the close of so touching and effective a scene. Nor could Shakespeare do so; but he would make use of that which he knew would harmonise with and heighten the feelings he had produced, and the measured, low-toned and far-off beats that demurely woke the sleepers were heard as the knell of one whom the hand of death had already raught, the funeral march for the erring but repentant soldier.

2. **to day by Sea**] CAPELL (i, 45): Instead of *for*, the moderns have—'by'; taking it from the folio's, whose printers let their eye slip upon 'by' in the next line, and inserted it here: but that *for* is the true word, is evinc'd (and past doubting of) by Scarus' reply.—[This plausible emendation has not received the attention it deserves. Even DYCE pays no heed to it, and he is the only editor, except MALONE and RANN, who appears to have given any attention to Capell's uncouth, yet sensible notes.—ED.]

Wee'ld fight there too. But this it is, our Foote
Vpon the hilles adioyning to the Citty
Shall ſtay with vs. Order for Sea is giuen,
They haue put forth the Hauen :
Where their appointment we may beſt diſcouer,

6. *this*] *thus* Coll. ii conj.
7. *hilles*] *hills* F_3F_4.
9. *They*] *And they* Ktly.
Hauen :] Ff, Knt, Sta. *haven.* Johns. Var. '73. *Haven : Further on* Rowe, Pope, Theob. Han. Warb. Ran. Steev. Var. '03, '13, Hal. *Haven : Hie we on* Cap. *Haven,* Var. '78, '85. *haven : Let's seek a spot,* Mal. Var. '21. *haven*) Coll. Sing. *haven : haste we then* Hunter conj. *haven...* Glo. Cam. *haven. We'll take our stand* Ktly. *haven : mount we then* Huds. *haven : let us on* Nicholson (ap. Cam.) Irving. *haven. To the hills !* Anon. ap. Cam.

9. **forth the Hauen**] See note on 'fly forth of Egypt,' I, v, 16.

9, 10. **They haue put forth the Hauen : Where their, etc.**] M. MASON : I think the words ['Further on' (see *Text. Notes*)] are absolutely necessary for the sense. As the passage stands, Antony appears to say, 'that they could best discover the appointment of the enemy at the haven after they had left it.' But if we add the words *Further on*, his speech will be consistent : 'As they have put out of the haven, let us go further on where we may see them better.' And accordingly in the next page but one he says—'Where yonder pine does stand, I shall discover all.'—MALONE [reading, *Let's seek a spot* after 'Hauen :'] : The defect of the metre in the old copy shows that some words were accidentally omitted. In that copy there is a colon at 'haven'—an additional proof that something must have been said by Antony, connected with the next line, and relative to the place where the enemy might be reconnoitred. The *haven itself* was not such a place ; but rather some hill from which the haven and the ships newly put forth could be viewed. What Antony says upon his re-entry, proves decisively that he had not gone to the haven, nor had any thoughts of going thither. 'I see (says he), they have not yet joined ; but I'll now choose a more convenient station near yonder pine, and I shall discover all.'—KNIGHT : The sentence,—'Order for sea is given They have put forth the haven,'—is parenthetical. Omit it, and Antony says, that the foot soldiers shall stay with him, upon the hills adjoining the city, 'Where their appointment we may best discover.' The editors allow nothing for the rapidity of utterance, and the modulation with which such parenthetical passages are given upon the stage ; and they, therefore, corrupt the text by the feeble addition of *Let's seek a spot*, etc. This is Malone's cobbling.—[COLLIER, STAUNTON, and SINGER approve and adopt this interpretation, the first two with acknowledgement, the last, *more suo*, without.]—DYCE : I think [Knight's interpretation] utterly ridiculous. I cannot for a moment doubt that after the word 'haven' something has been accidentally omitted either by the transcriber or the printer. . . . Tyrwhitt (in his copy of F_2 in the British Museum) inserted *Let us go.* [Dyce's own insertion is —*forward, now*, and is adopted by ROLFE.]—R. G. WHITE (ed. i) : This speech is very closely formed upon the corresponding passage in North's Plutarch, and by that I have been guided in my attempt [*Ascend we then*] to supply the hiatus :—'The next morning by breake of day he went to set those few footemen he had in order *upon the hills* adioining vnto the citie ; and *there* he stoode to behold his gallies which departed from the haven.' It is evident from

And looke on their endeuour. *exeunt* 11

[*Scene XI.*]

Enter Cæſar, and his Army.

Cæſ. But being charg'd, we will be ſtill by Land,
Which as I tak't we ſhall, for his beſt force
Is forth to Man his Gallies. To the Vales,
And hold our beſt aduantage. *exeunt.* 5

Scene XI. Dyce, Sta. Glo. Cam. Scene continued, Rowe et cet.
Another part of the same. Dyce.
2. *But*] *Not* Han.
3. *Which ...ſhall,*] Ff, Rowe, Pope. *Which...shall not* Han. *Which, as I take't, we shall;* Theob. et cet.
5. *aduantage*] *advaniage* F_2.

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the first part of Antony's speech that he has not yet gone up the heights. [In his ed. ii, White has *Go we up.*]—STAUNTON: We have adopted Knight's suggestion in printing the sentence parenthetically, though there can be little doubt some words after 'haven' have been accidentally omitted. Dyce's addition, slightly altered to 'forward *then*,' strikes us as preferable to any of the others. [It is adopted by DEIGHTON. It is such a passage as this that awakens an unavailing regret that there is no Quarto of this play which haply might fill this *hiatus, valdissime deflendus.* But since there is not, I prefer to have the missing words 'glare by their absence,' rather than fill the vacancy with any phrase from hands less august than Shakespeare's. This is one of the imperfect lines noted by Walker at IV, viii, 9.—ED.]

10, 11. **Where their appointment . . . And looke on their endeuour**] WARBURTON: That is, where we may best discover their *numbers*, and see their *motions.*

2. **But being charg'd, we will be still by Land**] WARBURTON: That is, unless we be charged we will remain quiet at land, which quiet I suppose we shall keep.—COLLIER: 'But' is still frequently employed in the north of England as a preposition, equivalent to *without.* Several ancient instances may be found in the *Coventry Mysteries*, printed by the *Shakespeare Society* and edited by Halliwell.—WALKER (*Crit.* iii, 307): That is, *Unless* we are attacked, we will remain quiet, as far as our land forces are concerned. So construe, in the lines subjoined to Chester's *Love's Martyr*, —'Hearts remote, yet not asunder: Distance, and no space was seen 'Twixt the turtle and his queen: But in them it were a wonder.' *It were a wonder in any but them.* Sidney, *Arcadia*, B. iii, p. 360, l. 8,—'— they rang a bell, which served to call certain poor women, which ever lay in cabins not far off, to do the household services of both lodges, and never came to either *but* being called for.' *Two Noble Kinsmen*, I, i,—'Lend us a knee; *But* touch the ground for us no longer time,' etc. *i. e.*, '*do but* touch,' '*only* touch.' I notice this, simple as it may appear, because I myself mistook it for a long time.—ABBOTT (§ 124): That is, *excepting* the supposition of our being charged. [See notes on III, xi, 50.]

[*Scene XII.*]

Alarum afarre off, as at a Sea-fight.
Enter Anthony, and Scarrus.

Ant. Yet they are not ioyn'd:
Where yon'd Pine does ſtand, I ſhall diſcouer all.
Ile bring thee word ſtraight, how'ris like to go. *exit.*

Scar. Swallowes haue built
In *Cleopatra's* Sailes their neſts. The Auguries
Say, they know not, they cannot tell, looke grimly,
And dare not ſpeake their knowledge. *Anthony*,
Is valiant, and deiected, and by ſtarts
His fretted Fortunes giue him hope and feare
Of what he has, and has not.

Enter Anthony.

Ant. All is loſt:
This fowle Egyptian hath betrayed me:

Scene XII. Dyce, Sta. Glo. Cam. Scene continued, Rowe et cet.

Another part of the same. Dyce. Hills adjoining Alexandria. Cam.

1. Alarum...fight.] Transposed to line 12, Var. '78 et seq.

2. Scarrus.] Scarus. Ff.

3–5. *Yet...go.*] Lines end, *ſtand*, ... *word...go.* Cap. et seq.

3. *they are*] *they're* Han. Cap. Var. '78, '85, Ran. Steev. Varr.

4. *yon'd*] *yonder* Cap. Varr. Ran. Steev. Varr. *yond'* Mal. Coll. Sing. Wh. Ktly. *yond* Ff et cet.

does ſtand] *ſtands* Rowe, +.

5. *'ris*] F_1.

7. Cleopatra's] Cleopatraes F_3.

Auguries] Ff, Rowe, Coll. i, Ktly. *Augurs* Pope, +, Var. '73. *Augurers* Cap. et cet.

8. *not, ...tell,*] *not—...tell*— Rowe, +.

tell,] *tell;* Cap. et seq.

12. [Shouts afar off. Cap.

Scene VII. Rowe. Scene IX. Pope, Warb. Scene X. Han. Johns. Scene continued, Cap. et cet.

13. Enter...] Re-enter...haſtily. Cap.

14. *All is*] *All's* Theob. Warb. Johns. Varr.

14, 15. *All...me:*] As one line, Theob. Warb. Johns. Var. '73, Walker.

14. *loſt:*] *lost!* Rowe.

15. *fowle*] *foule* F_3. *foul* F_4.

hath] *hath again* Kemble.

betrayed] *betray'd* Rowe ii, Pope, Theob. Warb. Johns. Var. '73, Walker, Hal.

me:] *me!* Rowe.

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1. **Alarum afarre off, as at a Sea-fight**] Since printing the note on III, x, 3, I have found that GIFFORD (*Silent Woman*, IV, ii) asserts that fights at sea 'were merely made known to the audience by letting off a cracker behind the scenes.' It would be satisfactory to know his authority.—ED.

3. **Yet**] ABBOTT (§ 76): That is, up to this time.

7. **Sailes**] That is, ships. See *Appendix, Plutarch.*

7. **Auguries**] If it were not for the grim looks, and reluctant speech, it would hardly be worth while to change this to *augurers.*—ED.

My Fleete hath yeelded to the Foe, and yonder
They caſt their Caps vp, and Carowſe together
Like Friends long loſt. Triple-turn'd Whore, 'tis thou
Haſt ſold me to this Nouice, and my heart
Makes onely Warres on thee. Bid them all flye:
For when I am reueng'd vpon my Charme,
I haue done all. Bid them all flye, be gone.
Oh Sunne, thy vpriſe ſhall I ſee no more,
Fortune, and *Anthony* part heere, euen heere
Do we ſhake hands? All come to this? The hearts
That pannelled me at heeles, to whom I gaue

22. [Exit Scarus. Cap. Mal. et seq.
23–28. Mnemonic, Warb.
24. *part heere,*] *part here;* Cap. et seq. (except Cam.)
25. *hands?*] Ff. *hands*— Rowe, +. *hands.* Cap. Mal. et seq.
25. *this?*] *this!* Rowe, +.
26. *pannelled*] Ff, Rowe. *pannell'd* Pope, Var. '73. *pantler'd* Theob. Warb. *spaniel'd* Han. et cet.
heeles] *Heals* Rowe i.

18. **Triple-turn'd**] JOHNSON: She was first for Antony, then was supposed by him to have *turned* to Cæsar, when he found his messenger kissing her hand; then she *turned* again to Antony; and now has *turned* to Cæsar. Shall I mention what has dropped into my imagination, that our author perhaps might have written *triple-tongued? Double-tongued* is a common term of reproach, which rage might improve to *triple-tongued.* But the present reading may stand.—MALONE: Cleopatra was first the mistress of Julius Cæsar, then of Cneius Pompey, and afterwards of Antony.—M. MASON: She first belonged to Julius Cæsar, then to Antony, and now, as he supposes, to Augustus.—STEEVENS: The sober recollection of a critic should not be expected from a hero who has this moment lost the one half of the world.

21. **Charme**] WALKER (*Crit.* i, 292, *On the substitution of Words*): Nine lines below, without any apparent reason for the repetition of the word,—'this grave charm'; wrong, surely; perhaps it is the latter 'charm' that is corrupt. 'Grave' too looks suspicious.—[Is it worth while to protest against this far-reaching influence of one word on another, at a distance of nine lines? What limit is to be put to this influence? 'Grave' may be possibly open to suspicion, although I believe it to be the true word (see note on line 30, below), but I think it was the witchcraft, pure witchcraft of Cleopatra, that dominated Anthony's thoughts.—ED.]

23. **Oh Sunne, thy vprise**, etc.] THEOBALD: Ajax in Sophocles, when he is on the point of killing himself, addresses the sun in a manner not much unlike this. [lines 814–816.]

26. **That pannelled me at heeles**] JOHNSON: Hanmer substituted *spaniel'd* by an emendation, with which it was reasonable to expect that even rival commentators would be satisfied; yet Warburton proposes *pantler'd*, in a note, of which he is not injured by the suppression; and Upton having in his first edition proposed plausibly enough—'That *paged* me at heels,' in the second edition retracts his alteration, and maintains *panell'd* to be the right reading, being a metaphor taken, he says, from a *pannel* of wainscot.—TOLLET: *Spaniel'd* is so happy a conjecture, that

Their wiſhes, do diſ-Candie, melt their ſweets 27

27. *diſ-Candie*] *diſ'Candy* F_2. *dis--Candy* F_3F_4. *dis-candy* Rowe, Pope, Theob. i. *discandy* Theob. ii et seq.

I think we ought to acquiesce in it. It is of some weight with me that *spaniel* was often formerly written *spannel*. Hence there is only the omission of the first letter. —MALONE: *Spannel* for *spaniel* is yet the inaccurate pronunciation of some persons, above the vulgar in rank, though not in literature.—COLLIER (ed. ii): It is rather singular that the MS makes no change.

26, 27. That pannelled me at heeles, to whom I gaue Their wishes, do dis-Candie, melt their sweets, etc.] WHITER (p. 138): This passage and the succeeding quotations are well worthy of the reader's attention:—'No, let the *candied* tongue *lick* absurd pomp, And crook the pregnant hinges of the knee Where thrift may follow *fawning*.'—*Hamlet*, III, ii, 55; 'Will these moss'd trees, That have outlived the eagle, *page* thy *heels*, And skip where thou point'st out? will the cold brook, *Candied* with ice, caudle thy morning taste,' etc.—*Timon*, IV, iii, 223; 'Why, what a *candy* deal of courtesy This *fawning greyhound* then did proffer me!'—*1 Hen. IV*: I, iii, 251. These passages are very singular. The curious reader will observe that the *fawning obsequiousness* of an animal, or an attendant, is connected with the word *candy*. The cause of this strange association I am unable to discover; though the reader must know but little of the human mind—of Shakspeare—or even of the ordinary doctrine of *chances*, if he imagines that these matters were in *four* passages connected by *accident*. When the reader shall be convinced respecting the truth of this observation; his curiosity will be much gratified by the following lines from the *Tempest*; in which he will perceive that the same association still occupied the mind of the Poet, though a single *word* only is apparent, which relates to one portion of the preceding metaphor. '*Seb.* But, for your conscience? *Ant.* Ay, sir; where lies that? if 'twere a *kibe*, 'Twould put me to my slipper: but I feel not This deity in my bosom: twenty consciences, That stand 'twixt me and Milan, *candied* be they And *melt* ere they molest!'—*Tempest*, II, i, 275. Surely the reader cannot doubt but that the introduction of the word *kybe* is to be referred to the former expressions, 'page thy *heels*,'—'spaniel'd me at *heels*,' though it is applied to a very different metaphor. Let me add, that the quaintness of the imagery is an argument for the remoteness of the original. Though I cannot explain to the reader the cause of this association between the term *candy* and the *fawning of a dog*; I can diminish his surprise respecting its existence, by producing another case, which contains a direct union between this animal and an idea equally remote; and which certainly would have appeared altogether as extraordinary, unless we had possessed a clue to unravel the mystery. What should we say, were we to find in an ancient Greek writer a combination between the *fawning of a dog* and the *cleansing of hands*. The union, however, is so intimate, that among the Lacedemonians the name for the substance, which they sometimes used for cleansing of the hands, is derived from the animal.—[Hereupon follows an explanation of this strange association. The subject is not, however, germane to *Ant. & Cleop.*]—NARES (*s. v.* Discandy): It is to be wished that something could be suggested in the place of 'spaniel'd me at heels,' which might appear to lead to the subsequent idea of *discandying*. *Hearts* that *spaniel'd* Antony at the heels, *melting their sweets* upon Cæsar, forms a masterpiece of incongruity, which, amidst the natural, though rapid transitions of Antony's

On bloſſoming *Cæſar* : And this Pine is barkt, 28
That ouer-top'd them all. Betray'd I am.
Oh this falſe Soule of Egypt! this graue Charme, 30

29, 30. *am. Oh*] F_2F_3, Rowe, +, Coll. *am On* F_4. *am; O* Cap. et cet. (subs.)

30. *Oh ... Charme*] *O this false fowl of Egypt! haggard charmer*, Bulloch.

Soule] *spell* Coll. ii, iii (MS), Sing. *snake* Walker.

30. *graue*] *gay* Pope, Theob. Han. Warb. *great* Coll. ii, iii (MS). *grand* Sing. *brave* Dtn conj.

30, 32. *Charme, ... end,*] *charm,—... end,*— Var. '78, '85, Mal. Ran.

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passionate state, we should not expect to find.—[Be it borne in mind that Whiter attempts merely to show that in Shakespeare's mind there was, possibly unconsciously, an association of ideas which harmonised what to us seems discordant. Whiter's *Commentary* had been published nigh thirty years before Nares wrote.—ED.]

30. **Oh this false Soule of Egypt! this graue Charme**] JOHNSON: By 'this *grave* charm,' is meant, 'this sublime, this majestick beauty.'—CAPELL (i, 45; whose text reads *soil* for 'Soule') : The former reading was—'Soule'; and the sentence, with that word in it, can be understood only of Cleopatra: but they who can but barely imagine—she could be spoke of in so vulgar a phrase, and that by Antony, have not pierc'd very deeply either into him or the poet. The moderns retain the old reading: and, that the finishing part of the line might have no cause to triumph over that it began with, the four last of them alter 'grave' into—*gay;* that is, the most noble and masculine epithet in all Shakespeare, into one the poorest and most unworthy, of him, the speaker, and the occasion, that even study could help them to. 'Grave charm' is—a charm or enchantment that leads to death or the grave, too truly applicable to the person intended; and they are the only words in the line that are aim'd directly at her: The other member of it, is, as the reader sees, an exclamatory reflection,—growing out of the words that precede it,—on the perfidies of Egyptians in general; so numerous, and almost continual, that he thinks their *soil* itself is in fault; and that they are made the people they are, by some contagion that springs out of that.—STEEVENS: I believe 'grave charm' means only *deadly*, or *destructive piece of witchcraft*. In this sense the epithet 'grave' is often used by Chapman, in his translation of Homer. So, in the 19th book: 'but not far hence the fatal minutes are Of thy *grave* ruin.' [lines 394, 395.] Again, in the 22d Odyssey: 'and then flew Minerva, after every dart, and made Some strike the threshold, some the walls invade; Some beate the doores, and all acts rendred vaine Their *grave* steel offer'd.' [lines 322–326.] It seems to be employed in the sense of the Latin word *gravis*.—[COLLIER (ed. ii) pronounces the reading of his MS: 'this false *spell* . . . this *great* charm' an 'irresistible emendation.']—STAUNTON: 'O this false *spell*,' of Collier's MS is very plausible; but '*great* charm,' from the same source, is infinitely less expressive and appropriate than 'grave charm,' *i. e. pernicious, deadly, fatal* sorceress.—KEIGHTLEY (p. 319): In my edition, yielding to an impulse I could not resist, I have added a final *r* to 'charme' both here and a few lines before; thus making it accord with 'witch' and 'gypsy,' as he also calls her. But he likewise terms her 'spell,' and Perdita, *Wint. Tale*, IV, iii, is called 'enchantment,' both, however, in the vocative.—A. C. BRADLEY (*Quart. Rev.*, April, 1906, p. 349): Why should not 'grave' have its usual meaning? Cleopatra, we know, was a being of 'infinite variety,' and her eyes may sometimes have had, like those of some gipsies, a mysterious gravity or solemnity which would exert a spell more potent than her

Whoſe eye beck'd forth my Wars, & cal'd them home :
Whoſe Boſome was my Crownet, my chiefe end,
Like a right Gypſie, hath at faſt and looſe
Beguil'd me, to the very heart of loſſe.
What *Eros, Eros?*

Enter Cleopatra.

Ah, thou Spell! Auaunt.

Cleo. Why is my Lord enrag'd againſt his Loue?

Ant. Vaniſh, or I ſhall giue thee thy deſeruing,

35. Eros *?*] *Eros !* Rowe.
37. *Auaunt*] *Avant* F_3F_4, Rowe, +.
38. *Loue ?*] *Love ;* F_4.
39. *Vaniſh,*] Ff, Rowe, +, Coll. Dyce, Wh. Glo. Cam. *Vanish !* Sta. *Vanish ;* Cap. et cet.

gaiety. Their colour, presumably, was what is called 'black'; but surely they were not, as Tennyson imagined, '*bold* black eyes.'

32. **was my Crownet, my chiefe end**] STEEVENS: Dr Johnson supposes that 'crownet' means *last purpose*, probably from *finis coronat opus*. Chapman, *Homer*, bk, ii, uses *crown* in the sense which my learned coadjutor would recommend: 'all things have their *crowne*.' Again, in our author's *Cymbeline*: 'My supreme *crown* of grief.'—[Is the foregoing rather superfluous note open to the suspicion of having been written solely for the sake of a reference to 'my learned coadjutor'? Steevens was extremely proud (can he be censured?) of being the only man whose name appears, as an author, on the same title-page with Dr Johnson's.—ED.]

33. **at fast and loose**] SIR J. HAWKINS: This is a term to signify a cheating game, of which the following is a description. A leathern belt is made up into a number of intricate folds, and placed edgewise upon a table. One of the folds is made to resemble the middle of the girdle, so that whoever should thrust a skewer into it would think he held it fast to the table; whereas, when he has so done, the person with whom he plays may take hold of both ends, and draw it away. This trick is now known to the common people, by the name of *pricking at the belt* or *girdle*, [or *garter*, according to Gifford] and perhaps was practised by the Gypsies in the time of Shakespeare.—STEEVENS: This supposition is confirmed by the following Epigram in an ancient collection called *Run and a great Cast*, by Thomas Freeman, 1614: '*Epig.* 95. 'Charles the *Ægyptian*, who by jugling could Make *faſt* or *loose*, or whatsoere he would,' etc.—REED: That the Ægyptians were great adepts in this art before Shakspeare's time, may be seen in Scot's *Discoverie of Witchcraft*, 1584, p. 336, [*Of fast or loose, how to knit a hard knot upon a handkercher, and to undoo the same with words.*—Bk. 13, Chap. xxix.] where these practices are fully explained.—[It is mentioned twice in *Love's Lab. Lost*, I, ii, 150, and III, i, 108.]

34. **very heart of losse**] JOHNSON: To the utmost loss possible.—CAPELL (i, 46): This is a phrase importing—the most perfect and absolute loss, *i. e.* ruin; and is taken from trees, whose heart and centre is commonly perfecter than their extreams. —[This Capellesque gem ought not glow unseen.]

39. **Vanish**] Shakespeare applies this verb to many objects, but especially, I think, to witches, dreams, ghosts, exhalations, etc. Cleopatra in the last scene applies it to Iras's departing life. Here Anthony, in thus using it, continues the image, 'Thou Spell! Avaunt!'—ED.

And blemiſh *Cæſars* Triumph. Let him take thee, 40
And hoiſt thee vp to the ſhouting Plebeians,
Follow his Chariot, like the greateſt ſpot
Of all thy Sex. Moſt Monſter-like be ſhewne
For poor'ſt Diminitiues, for Dolts, and let 44

41. *to the*] *to th'* Ff, Rowe, Sing. Walker. *unto the* Ktly.
Plebeians,] *Plebeians;* Rowe et seq. (subs.)
43. *Moſt*] Om. Han.
Monſter-like] *Monſter like* F_4, Rowe.
43. *ſhewne*] *the shew* Han.
44. *Diminitiues*] *Diminutiues* Ff.
for Dolts,] Ff. *for dolts;* Rowe, Pope, Theob. Han. Johns. *to dolts;* Tyrwhitt, Var. '78, '85, Steev. Var. '03, '13. *for doits* Thirlby, Warb. et cet.

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41. **Plebeians**] WALKER (*Vers.* 161): 'Plebeian'—with the exception of a single passage [*Henry V:* V, i, Chorus, 27], is pronounced *plĕbian;* as it still is by the common people.

44. **For poor'st Diminitiues, for Dolts**] In a letter to Theobald, in May, 1729 (Nichols, *Illust.* ii, 228) the Rev. STYAN THIRLBY proposed the change of 'dolts' to *doits*. Theobald, in his edition refers to Warburton's knowledge of this emendation; when Warburton's edition appeared, in 1747, he made no reference to Thirlby, but put forth the emendation as his own, and to him it has been wrongly accredited ever since, until the appearance of the *Text. Notes* in the *Cam. Ed.* Theobald's own note on the word thus concludes, after giving his reasons for rejecting *doits:* 'Perhaps the Poet's meaning may be, that Cleopatra should become a show, a spectacle to the scum and rabble of Rome; to blockheads, and people of the lowest rank. Cleopatra speaks twice afterwards to the same effect [see V, ii, 65, and 252].'—WARBURTON: As the allusion here is to monsters carried about in shows, it is plain, that the words, 'for poorest diminutives,' must mean for the least piece of money. We must therefore read: 'for *doits*,' *i. e.* farthings, which shows what he means by 'poorest diminutives.'—CAPELL (i, 46, reading *doits*): Had 'dolts' been the word, the Poet would have said, *to* dolts, *to* poor'st diminutives; as he has, two lines higher, '*to* the shouting plebeians'; which very words led him to 'for' and to *doits*, to avoid a co-incidence of thoughts and expression in lines so near one another.—TYRWHITT (in answer to Warburton's note): There was surely no occasion for the poet *to show what he meant* by *purest diminutives*. The expression is clear enough, and certainly acquires no additional force from the explanation. I rather believe we should read: 'For poor'st diminutives, *to dolts;*' This aggravates the contempt of her supposed situation; to be shown, *as monsters are*, not only *for the smallest piece of money*, but *to the most stupid and vulgar spectators.*—MALONE: I have received the emendation made by Warburton, because the letter *i*, in consequence of the dot over it, is sometimes confounded with *l* at the press. It appears to me much more probable that 'dolts' should have been printed for *doits*, than that 'for' should have been substituted for *to*. Whichsoever of these emendations be admitted, there is still a difficulty. Though monsters are shown to the stupid and the vulgar for 'poor'st diminutives,' yet Cleopatra, according to Antony's supposition, would certainly be exhibited to the Roman populace *for nothing*. Nor can it be said that he means that *she* would be exhibited *gratis*, as monsters are

Patient *Octauia*, plough thy viſage vp
With her prepared nailes. *exit Cleopatra.*
'Tis well th'art gone,
If it be well to liue. But better 'twere —
Thou fell'ſt into my furie, for one death
Might haue preuented many. *Eros*, hoa?

45. *Patient*] *Passioned* Theob. conj. (withdrawn.)
46, 47. *With...gone*] One line, Rowe et seq.
47. *th'art*] *thou'rt* Rowe et seq.
49. *into*] *under* Coll. ii, iii (MS).
50. *hoa?*] *hoa!* Rowe.

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shown for small pieces of money; because his words are 'monster-like, be [thou] shown for poor'st diminutives.' I have sometimes therefore thought that Shakspeare might have written: '*Fore* poor diminutives, *fore* dolts.' The following passage in *Tro. and Cress.* adds some support to my conjecture: 'How the poor world is pestered with such waterflies, *diminutives* of nature!' [V, i, 38.]—KNIGHT: We believe that the 'poor'st diminutives' are the lowest of the populace, as the 'dolts' are the most stupid. We must therefore understand 'for' to mean, for the gratification of; or adopt Malone's suggestion of 'be shown *fore*,' etc.—DYCE pronounces this explanation of Knight 'very curious,' quotes Knight's understanding of 'for,' and subjoins his favourite exclamation mark.—DEIGHTON (reading *doits*): With the reading [of the Folio] 'for' could only have the sense of 'for the gratification of,' a very forced one; while Malone's objection that Cleopatra would be shown for nothing is of little value, since Shakespeare was evidently thinking of the exhibition of monsters, strange fishes, etc., at fairs, etc., in his own country. Compare *Tempest*, II, ii, 28–34.—ROLFE (reading 'dolts'): But the reference is to Cleopatra's being led in triumph through the streets of Rome, a 'free show' for the rabble, not to her being exhibited for a fee. Besides it seems more natural for Antony to emphasize the low character of the spectators than the pettiness of the price charged, if there were any. The only other instance of 'diminutives' is in *Tro. & Cress.* V, i, 38, where it means insignificant persons. 'Monster-like' is equivalent to as a monstrosity; but it is not necessary to see any reference to the fact that monsters were exhibited for money.—[The defence of the Folio may well be left in the hands of Theobald and of Rolfe. The degradation lay in being exhibited at all, not in any sum charged for 'admission.' And it is noteworthy how deeply the taunt sank into Cleopatra's mind by her double reference to it afterward, and how her fateful imagination magnified it by her description of the atmosphere arising from the greasy mechanics, the dolts, and poorest diminutives. Dyce calls Knight's interpretation of 'for' 'very curious,' and Deighton pronounces it 'very forced.' Compare, 'For Banquo's issue have I filed my mind.' Wherein does Anthony's 'for' differ from Macbeth's?—ED.]

46. **her prepared nailes**] WARBURTON: That is, with nails that she suffered to grow for this purpose. [This interpretation strikes me as puerile. 'Prepared' here means, I think, *all ready, at any time*.—ED.]

48–50. **better 'twere Thou fell'st . . . haue preuented many**] DEIGHTON: In truth it would have been better for you to die by my fury than to suffer death many times, as you will in the terrors to which your cowardice will be exposed. Compare *Jul. Cæs.* II, ii, 32, 'Cowards die many times before their deaths; The valiant never

The ſhirt of *Neſſus* is vpon me, teach me 51
Alcides, thou mine Anceſtor, thy rage.
Let me lodge *Licas* on the hornes o'th'Moone, 53

51. *vpon me,*] *upon me;* Rowe et seq.
52, 53. *rage. Let me*] Ff, Theob. Johns. *rage, Led thee* Han. *rage Led thee* Warb. *rage; Help'd thee* Theob. conj. *rage: Let me* Rowe et cet.
53. Licas] *Lichas* Theob.

taste of death but once.'—[I find it impossible to accept Deighton's paraphrase of this difficult passage, and it is the only paraphrase that any editor or critic, as far as I know, has vouchsafed us. The 'many' deaths cannot refer to imaginary deaths, as Deighton supposes; if he is correct, the inference is clear that it would be a present mercy to kill every coward who fears to die, which would go near to depopulate the world. Anthony does not say that Cleopatra's present death would prevent many future deaths, real or imaginary, but his words are that her death (in time past) '*might have prevented* many' (others, of soldiers slain in battle). In this case, 'better 'twere thou fell'st' is equivalent to 'better 'twere thou shouldst have fallen,'—the sequence of tenses will hardly permit 'fell'st' to be the perfect indicative. Can it be that in Anthony's present conviction of Cleopatra's treachery there rise in his memory past occasions when he mistrusted her, notably her reception of Cæsar's messenger? and he now sees that it would have been better had she fallen under his fury then? and by one death 'might have prevented many'?—ED.]

51, etc. **The shirt of Nessus**, etc.] HEATH (p. 463): While Antony is contemplating his present inevitable ruin, brought upon him, as he thought, by the treachery of the woman who was dearest to him, his imagination presents to him his supposed ancestor Hercules in circumstances exactly parallel, wrapped up, by the instrumentality of Deianira's deceived jealousy, in the poisoned shirt of Nessus, from which it was impossible he could ever extricate himself alive. Upon this point, his imagination taking fire transports him almost to a delirium. He fancies himself to be a real Hercules, and the shirt of Nessus to be actually upon him; and, after invoking his ancestor to inspire him with the same rage, with which he was actuated on the like occasion, he is instantly on the wing to exert it in the very same effects, in the lodging Lichas on the horns of the moon, and in subduing his worthiest self, with those very Herculean hands that grasped the heaviest club. All which, when stripped of those violent figures in which his heated imagination had cloathed it, terminates in no more than this, the taking the severest vengeance on the instrument of his ruin, and putting an end to his life by his own hands. The most exceptionable expression perhaps is, the bestowing the epithet, *worthiest*, on himself; but even this exaggeration will appear excusable at least, if not justifiable, when it is considered, that it is not seriously intended as a vain-glorious vaunt, but proceeds wholly from a transport of the fancy, which represents him to himself for that moment as the very Hercules in person.—CAPELL (i, 46): Lichas was not lodg'd by Hercules quite upon 'the horns of the moon,' but was thrown from the top of Mount Oeta into the sea: Antony's exaggeration in this place, and the puffiness of what he speaks next, should be consider'd as specimens of that Asiatick tumour of diction, which the Poet (using Plutarch's authority) has made a part of his character; throwing it into some of his speeches as occasion presented, and most properly into this.

53. **Let me lodge Licas**] WARBURTON: This image our poet seems to have taken from Seneca's *Hercules*, who says Lichas being launched into the air, sprinkled

And with thoſe hands that graſpt the heauieſt Club,
Subdue my worthieſt ſelfe : The Witch ſhall die,
To the young Roman Boy ſhe hath ſold me, and I ſall
Vnder this plot : She dyes for't. *Eros* hoa ? *exit.*

[*Scene XIII.*]

Enter Cleopatra, Charmian, Iras, Mardian.

Cleo. Helpe me my women : Oh hee's more mad
Then *Telamon* for his Shield, the Boare of Theſſaly
Was neuer ſo imboſt.

55. *my*] *thy* Theob. conj. Han. Warb. *die,*] *die :* F_3F_4 et seq.
56. *young*] Om. Han. Cap. Steev. Var. '03, '13, Huds.
57. *this*] *his* F_3F_4, Rowe, Pope, Theob. Warb. Johns. *her* Han.
Scene XIII. Dyce, Sta. Glo. Cam. The Scene continued, Rowe,+. Scene XI. Cap. et cet.
Alexandria. A Room in the Palace. Cap. A street in Alexandria. Kemble.
1. Enter...] Re-enter... Pope.
2. *women*] *woman* Ff.
hee's] *he is* Ff et seq.
4. *imboſt*] *emboss'd* Var. '73 et seq.

the clouds with his blood. ['In astra missus fertur, et nubes vago Spargit cruore.'—*Hercules Œtæus*, III, 817.]—JOHNSON : The meaning is, 'Let me do something in my rage, becoming the successor of Hercules.'

55. **my worthiest selfe**] STAUNTON : Would Antony, in this hour of bitter remorse, speak of his '*worthiest* self'? He might have said 'my worthless self'; yet the context, 'the witch shall die,' makes it more probable he is thinking of Cleopatra, and that what the author wrote was, 'Subdue my *worthless elf*.' *Elf* being synonymous with witch or fairy.—[Alas! alas! See Heath's note on line 51, with which, however, I am not fully in accord. By 'worthiest self,' I think Anthony means that part of his nature which is noblest and best,—this had been in subjection to Cleopatra ; he now prays for strength to control it, 'subdue' it, and make it again subservient to his will.—ED.]

56. **young**] DYCE (ed. ii) : This word has been rejected by several editors; and assuredly, while it injures the metre, it adds nothing to the sense.—HUDSON : Probably the Poet wrote *boy* as a substitute for *young*, and then both words got printed together. 'Roman *boy*' conveys a sneer, which '*young* Roman' does not.—ABBOTT (§ 498) : If the text be correct, this line seems a pure Alexandrine.

3. **Telamon for his Shield, the Boare of Thessaly**] STEEVENS : That is, than Ajax Telamon for the armour of Achilles, the most valuable part of which was the shield. 'The boar of Thessaly' was the boar killed by Meleager.

4. **Was neuer so imbost**] BRADLEY (*N. E. D. s. v.* Emboss) : Middle English *embose*, perhaps formed on En- + old French *bos, bois*, wood ; the equivalent Old French *embuiser* occurs with sense of *Ambush*. If so, the word is ultimately identical with *Imbosk* verb. The development of senses as suggested below is strange, but appears to be in accordance with the existing evidence. † 1. *intr.* Of a hunted animal : To take shelter in, plunge into, a wood or thicket. † b. The past participle is used by

Char. To'th'Monument, there locke your ſelfe,
And ſend him word you are dead:
The Soule and Body riue not more in parting,
Then greatneſſe going off.
Cleo. To'th'Monument:
Mardian, go tell him I haue ſlaine my ſelfe:
Say, that the laſt I ſpoke was *Anthony*,
And word it(prythee) pitteouſly. Hence *Mardian*,
And bring me how he takes my death to'th'Monument.
Exeunt.

[*Scene XIV.*]

Enter Anthony, and Eros.

Ant. *Eros*, thou yet behold'ſt me?
Eros. I Noble Lord.
Ant. Sometime we ſee a clowd that's Dragoniſh,

5, 6. *there locke...dead*] One line, Pope et seq.
6. *you are*] *you're* Pope,+, Dyce ii, iii.
7, 8. Mnemonic, Warb.
9, 13. *To'th'*] F_2. *To th'* F_3F_4, Wh. i. *To the* Steev. et seq.
12, 13. *And...Monument*] Lines end, *Hence,... death. ... Monument.* Steev. et seq. (except Dyce, Sta. Glo. Cam.)
12. *prythee*] *prethee* Ff, Rowe i. *prithee* Rowe ii, Dyce, Glo. Cam. *pr'ythee* Pope et cet.
pitteouſly] F_2. *pittiouſly* F_3. *pitiouſly* F_4, Rowe.
13. *death*] Ff, Rowe. *death*, Han. *death.* Pope et cet.
to'th' Monument.] Separate line, Sta.
Scene XIV. Dyce, Sta. Glo. Cam. Scene VIII. Rowe. Scene X. Pope, Warb. Scene XI. Han. Johns. Scene XII. Cap. et cet.
Cleopatra's Palace. Rowe. The same. Another Room. Cap.
1. Enter...] Re-enter... Theob.
2. *me?*] *me.* Theob.+.
4–15. Mnemonic, Pope, Warb.

Milton for *imbosked*. † 2. To drive (a hunted animal) to extremity. † 3. In *passive* of a hunted animal: To be exhausted by running; *hence*, to foam at the mouth (as a result of exhaustion in running). Also, *transferred sense*, of persons: (*a*) To be exhausted, at the last extremity of fatigue; (*b*) to foam at the mouth (from rage, etc.). 4. *transitive*. To cover with foam (the mouth, the body of an animal).

5. **To'th'Monument**] See *Plutarch*, *Appendix*.

4. **Sometime we see a clowd**, etc.] HAZLITT (p. 101): This is, without doubt, one of the finest pieces of poetry in Shakespeare. The splendour of the imagery, the semblance of reality, the lofty range of picturesque objects hanging over the world, their evanescent nature, the total uncertainty of what is left behind, are just like the mouldering schemes of human greatness. It is finer than Cleopatra's passionate lamentation over his fallen grandeur, because it is more dim, unstable, unsubstantial.—[In the Variorum of 1821 those who list may find four or five tepid quotations from sundry authors, which, according to Steevens and Malone, probably furnished Shake-

A vapour ſometime, like a Beare, or Lyon,
A toward Cittadell, a pendant Rocke,
A forked Mountaine, or blew Promontorie
With Trees vpon't, that nodde vnto the world,
And mocke our eyes with Ayre.
Thou haſt ſeene theſe Signes,
They are blacke Veſpers Pageants.

5. *vapour*] Ff, Rowe, Pope, Han. Dyce, Glo. Cam. *vapour*, Theob. et cet.
6. *toward*] Ff. *tower'd* Rowe et seq.
7. *blew*] *blue* Rowe.
8. *world*] *wind* Cap. conj. (withdrawn. *Notes*, i, 47.)
9, 10. *And...Signes*] One line, Rowe et seq.
10. *Thou haſt*] *Thou'st* Pope, +.

speare with the imagery of these lines. It is a waste of time to read them, an unpardonable waste of paper and ink to reprint them.—ED.]

11. **Pageants**] MURRAY (*N. E. D. s. v.*): Origin and history obscure. 1. A scene acted on the stage; specially, one scene or act of a mediæval mystery play. † 2. A stage or platform on which scenes were acted or tableaux represented; especially in early use, the movable structure or 'carriage,' consisting of stage and stage machinery, used in open air performances of the mystery plays. 3. A tableau, representation, allegorical device, or the like, erected on a fixed stage or carried on a moving car, as a public show; any kind of show, device, or temporary structure, exhibited as a feature of a public triumph or celebration. (This sense, in which 'scene' and 'stage' are combined, may have been the intermediate link between 1 and 2.)—[In conclusion Dr Murray gives an extremely valuable *Note*, wherein is discussed the two main early senses of the word, which were 'a scene displayed on a stage' and 'a stage on which a scene is exhibited or acted.' Unfortunately this purely philological question is not germane to these pages. It is not to be supposed that in using the word 'Pageants' Shakespeare had in mind the uncouth clumsy structures or the barbarous acting of the early *Moralities* or *Mysteries*. The pageants of his day were elaborate, allegorical, and superbly furnished. WARTON (ii, 365) says 'the frequent and public exhibition of personifications in the *Pageaunts*, which anciently accompanied every high festivity, greatly contributed to cherish the spirit of allegorical poetry, and even to enrich the imagination of Spenser. [*Footnote.*] And of Shakespeare. There is a passage [the present,] in *Antony and Cleopatra*, where the metaphor is exceedingly beautiful; but where the beauty both of the expression and the allusion is lost, unless we recollect the frequency and the nature of these shews in Shakespeare's age.' On p. 202, *et seq.* of the same volume, Warton gives, from contemporary sources, an account of the magnificence of Pageants in which even royal personages took part. WHITER, also, writes to the same effect. 'It is impossible,' he says (p. 199), speaking of Pageants presented at Court, 'for the reader to form an adequate notion of these performances, or to conceive their impression on the minds of those to whom they were familiar, unless he will himself consult the original narratives, which describe their exhibition. When he reflects on the immense sums which were lavished on these occasions; and considers that the most celebrated artists and poets of the age were employed in displaying before a voluptuous Court the most consummate specimens of their skill, he will readily

Eros. I my Lord.
Ant. That which is now a Horſe, euen with a thoght
the Racke diſlimes, and makes it indiſtinct
As water is in water.
Eros. It does my Lord.
Ant. My good Knaue *Eros*, now thy Captaine is
Euen ſuch a body : Heere I am *Anthony*,
Yet cannot hold this viſible ſhape (my Knaue)
I made theſe warres for Egypt, and the Queene,
Whoſe heart I thought I had, for ſhe had mine :
Which whil'ſt it was mine, had annext vntoo't
A Million moe, (now loſt :) ſhee *Eros* has
Packt Cards with *Cæſars*, and falſe plaid my Glory

13. *euen*] *ev'n* Johns.
14. *the*] F_1. *The* Ff.
diſlimes] Ff. *diſlimn's* Rowe, Pope. *diſlimns* Theob. et seq. *diſlimbs* Ktly conj.
16. *does*] *do's* F_3F_4, Rowe, Pope, Theob. Han. Warb.
18. *Euen*] *Ev'n* Johns.
I am] *I'm* Pope, +.
19. *Knaue*)] *knave*. Rowe ii et seq.
20. *Egypt*,] Ff, Rowe, Coll. Wh. i, Hal. *Egypt :* Pope et cet.
Queene.] Ff, Rowe, +, Coll. Wh. i, Ktly, Hal. *queen*,— Cap. et cet.
21. *mine :*] *mine*) Pope. *mine*, Han. Coll. Wh. i, Cam. Ktly, Hal.
23. *moe*] Ff, Ktly, Cam. *more* Rowe et cet.
now loſt :] Ff. *now lost ;* Rowe, Coll. Wh. i, Hal. *now lost !* Pope, +, Var. '73. *now lost*,— Cap. et cet.
24. Cæſars,] Ff, Coll. i. *Cæsar*, Rowe et seq.
falſe plaid] *false-play'd* Cap. Knt, Dyce, Sta. Glo. Cam.

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acknowledge the superior grandeur of these romantic spectacles.' See also Whiter's note on V, ii, 97.—ED.]

14. **the Racke diſlimes**] WHITER (p. 195): This is a continuation of the same allusion to a pageant. . . . Mark the following quotation from Jonson's *Masque of Hymen :* 'Here the upper part of the scene, which was all of clouds, and made artificially to swell, and ride like *the rack*, began to open,' etc. [p. 59, ed. Gifford. It is more than probable that Whiter is here right in saying that this is a continuation of the allusion, although Anthony's speech throughout deals with actual clouds. See a long discussion on 'rack' or *wreck* in *The Tempest*, IV, i, 178 (of this ed.), where STAUNTON excellently remarks, of the phrase 'Leaue not a rack behinde' : 'While it is evident that by "rack" was understood the drifting vapour, or *scud*, as it is now termed, it would appear that Shakespeare, in the present instance, as in another occurring in *Ant. & Cleop.*, was thinking not more of the actual clouds than of those gauzy semblances, which, in the pageants of his day, as in the stage-spectacles of ours, were often used partly or totally to obscure the scene behind.'—ED.]

19, 20. **(my Knaue) . . . the Queene**] THISELTON (p. 24): Possibly these suggested the metaphor from cards, which is perhaps continued by the word 'triumph.'

24, 25. **Packt Cards with Cæsars, and falſe plaid my Glory Vnto an**

Vnto an Enemies triumph.
Nay, weepe not gentle *Eros*, there is left vs
Our ſelues to end our ſelues.

Enter Mardian.

Oh thy vilde Lady, ſhe has rob'd me of my Sword.

Mar. No *Anthony*,

25. *Enemies*] *Enemy's* F_3F_4.
triumph.] *triumph*— Pope, Theob. Han. Warb.
29. *thy*] *the* F_4, Rowe, Pope.
29. *vilde*] *vile* F_4.
ſhe has] *sh' has* Pope, +.
ſhe...Sword] Separate line, Rowe et seq.

Enemies triumph] WARBURTON: Shakspeare has here, as usual, taken his metaphor from a low trivial subject; but has enobled it with much art, by so contriving that the principal term in the subject from whence the metaphor was *taken*, should belong to, and suit the dignity of the subject to which the metaphor is *transferred*: thereby providing at once for the integrity of the figure, and the nobleness of the thought. And this by the word *triumph*, which either signifies Octavius's conquest, or what we now call, contractedly, the *trump* at cards, then called the *triumph* or the *triumphing sort*.—JOHNSON: This explanation is very just; the thought did not deserve so good an annotation.—MALONE: I believe Warburton here, as in many other places, saw more than his author meant. Shakspeare, I think, only intended to say, that Cleopatra, by collusion, played the great game they were engaged in falsely, so as *to sacrifice Antony's fame to that of his enemy*. The playing false to the adversary's *trump card* (as Warburton explains the words) conveys no distinct idea. The plain sense of the passage will appear from the following dialogue in Florio's *Second Frvtes*, 1591: 'S. What a shooffling doo you keepe with those cardes? A. *I plaie faire plaie*, and shooffell them as I ought. S. Me thinkes you *pack* and set them.' [p. 69. Assuredly, Malone is right. To play false to your opponents trump can do no harm to anybody but the player and his partner. Possibly, the sentence may be thus paraphrased:—She 'stacked' the cards in Cæsar's favour, and then, by her cheating, converted my glory into an enemy's triumph. Warburton's note renders needless the many comments on the conversion of 'the triumph card' into 'the *trump* card.'—ED.]

24. **Cæsars**] For the superfluous *s* see I, iv, 11.

29. **she has rob'd me of my Sword**] CAPELL (i, 47): Words that should not be taken metaphorically, as some have suppos'd, but literally; for that he had no sword of his own, appears by what he says to Eros [line 94], and he afterwards dies by his sword: nor is it any objection, that this sword is call'd by Dercetas Antony's sword [V, i, 30]; who only gives it that name as knowing 'twas the sword that he dy'd by, and look'd no farther. Cleopatra's action proceeded from tenderness: she saw the rage he was in; and, fearing the effects of it, withdrew (or caus'd to be withdrawn), the instrument of his harm.—[If there were any special meaning in asking Eros to use his own sword, it may have been that there was therein less thought of suicide. Later on Anthony asks Diomed also to draw his sword and give sufficing strokes for death; possibly, in this case, because the sword of Eros was still in the wound. Cleopatra had robbed Anthony of his sword just as the belief in Desdemona's infidelity had robbed Othello of his occupation.—ED.]

My Miſtris lou'd thee, and her Fortunes mingled
With thine intirely.
Ant. Hence ſawcy Eunuch peace, ſhe hath betraid me,
And ſhall dye the death.
Mar. Death of one perſon, can be paide but once,
And that ſhe ha's diſcharg'd. What thou would'ſt do
Is done vnto thy hand : the laſt ſhe ſpake
Was *Anthony*, moſt Noble *Anthony :*
Then in the midd'ſt a tearing grone did breake
The name of *Anthony* : it was diuided
Betweene her heart, and lips : ſhe rendred life
Thy name ſo buried in her.
Ant. Dead then ?
Mar. Dead.
Ant. Vnarme *Eros*, the long dayes taske is done,
And we muſt ſleepe : That thou depart'ſt hence ſafe
Does pay thy labour richly : Go. *exit Mardian.*
Off, plucke off,
The ſeuen-fold ſhield of *Aiax* cannot keepe

32. *intirely*] *entirely* Warb.
33, 34. *ſhe...death*] Separate line, Han. Cap. et seq.
34. *ſhall*] *she shall* Rowe, Pope, Theob. Warb. Johns.
35–42. Mnemonic, Pope, Warb.
36. *ha's*] *has* Ff. *hath* Cap.
41. *rendred*] *tendered* Ff. *render'd* Warb. Cap. et seq.
45. *Vnarme* Eros,] F_2. *Unarme*, Eros, F_3F_4. *Unarm me, Eros*, Rowe, +, Cap. Dyce ii, iii, Ktly, Huds. *Eros, unarm;* Ritson (ap. Cam.), Steev. Var. '03, '13. *Unarm, Eros* Var. '73 et cet.
46. *ſleepe :*] *sleep.* Johns. Coll. Dyce, Wh. Ktly, Glo. Cam. Hal. *sleep !* Sta. [To Mardian. Han. Warb. Johns. Glo. Cam. Dyce ii, iii. Om. Cap. et cet.
47, 48. *Does...off,*] As one line, Rowe, Pope, Han. Cap. Var. '78 et seq.
48. *Off,*] *Oh,* Ff, Rowe, Pope. Om. Han. Cap.
49. *The*] *Then* Johns. (misprint ?)

45. **Vnarme Eros**] COLLIER (ed. ii) : The MS puts it 'Unarm *me*, Eros' [see *Text. Notes*], which we cannot believe to be right, because the metre is thus unnecessarily disturbed. Steevens, almost wantonly, read 'Eros, unarm.'—DYCE, after quoting the foregoing, adds: 'A note which shows that Mr Collier has rather odd ideas on the subject of metre.'—WALKER (*Crit.* ii, 262) : Shakespeare wrote 'Unarm me, Eros.'—LETTSOM (*footnote* to foregoing) : Collier has rejected, on metrical grounds, this elegant and certain emendation, but he is quite mistaken. See Walker's *Vers.* Art. ix. There are more than fifty similar verses [*i. e.* where there is an extra syllable after a pause] in Collier's text of this very play.—[Oxen and wainropes cannot draw me from the conviction that 'Unarm *me*, Eros,' is what Shakespeare wrote. It was through the careless pronunciation of the compositor's reader that the *me* was lost in the final *m* of 'Unarm' and in the *E* of 'Eros.' See II, ii, 141; IV, viii, 24; V, ii, 268.—ED.]

The battery from my heart. Oh cleaue my ſides.
Heart, once be ſtronger then thy Continent,
Cracke thy fraile Caſe. Apace *Eros*, apace;
No more a Soldier : bruiſed peeces go,
You haue bin Nobly borne. From me awhile. *exit Eros*
I will o're-take thee *Cleopatra*, and
Weepe for my pardon. So it muſt be, for now
All length is Torture : ſince the Torch is out,

50. *The*] *This* Johns. conj.
Oh...ſides.] *Oh, cleave my sides!* Han. Var. '73. *O cleave, my sides!* Theob. et seq. (subs.)
51. [Unarming himself. Rowe.
53. *Soldier:*] *soldier*— Rowe,+. *soldier.* Ktly.
53. [Unarming himself. Pope.
54. *awhile*] F_2F_3, Dyce, Glo. Cam. *a while* F_4 et cet.
56. *So it*] *So't* Pope,+.
57. *length*] *life* Steev. conj.
the] *thy* Han.

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50. **The battery from my heart**] BOSWELL: This means, I apprehend, 'the battery *proceeding from* my heart, which is strong enough to break through the seven-fold shield of Ajax; I wish it were strong enough to cleave my sides and destroy me.'—[Anthony is unarming, and, as Eros 'plucks off' his breastplate, is reminded of the folly of supposing that such a mere sheet of metal could protect his heart from a battery against which Ajax's seven-fold shield would have proved vain. Then, as he breathes freer, and his chest expands, he prays his heart to cleave his sides, that for once it may find relief in breaking. Boswell's note is to me incomprehensible, and what is still more incomprehensible is that five, at least, of recent editors should have adopted it in whole or in part. A shield is for the protection of the bearer. Who, one may ask, was the bearer of Ajax's shield, who was to be protected from the battery 'proceeding from' Anthony's heart? Against whom was Anthony about to open a battery from his heart? and with what object? His own heart was the citadel from which the battery could not be kept.—ED.]

50, 51. **cleaue my sides. Heart**] I utterly mistrust the period in the Folio after 'sides,' which has been practically retained by every editor. It makes Anthony adjure his sides to cleave, *scil.* themselves. This intransitive or reflexive use of 'cleave' is rare; see Murray (*N. E. D.*) where comparatively few examples of it are given. Replace the period with a comma, and 'cleave' then becomes the imperative of a transitive verb with 'sides' as an object, and 'Heart' as the subject: 'Oh, Heart, cleave my sides!' Then, in a manner thoroughly Shakespearian, the idea is repeated, but in a different form: 'for once be stronger than thy continent, crack thy frail case.'—ED.

51. **Continent**] STEEVENS: That is, the thing that contains thee. [Of which Schmidt's *Lex.* will furnish many examples.]

57. **length**] HALLIWELL (*Select. Notes*, p. 35): This word may stand for *length of life*.—[Assuredly. And for length of time, of breathing, of heart-beats, of everything. It is what it is: length in the abstract.—ED.]

57. **Torture . . . Torch**] Although it is dimly possible that the latter word was unconsciously suggested by the sound of the former, yet the similarity in sound was

Lye downe and ſtray no farther. Now all labour
Marres what it does : yea, very force entangles
It ſelfe with ſtrength : Seale then, and all is done.
Eros? I come my Queene. *Eros?* Stay for me,
Where Soules do couch on Flowers, wee'l hand in hand,
And with our ſprightly Port make the Ghoſtes gaze :
Dido, and her *Æneas* ſhall want Troopes,
And all the haunt be ours. Come *Eros, Eros.*

Enter Eros.

Eros. What would my Lord?

58. *ſtray*] *stay* Rowe ii (misprint?) *farther*] *further* Rowe ii, +, Varr. Ran. Steev. Varr. Dyce.
60. *Seale*] *Seal* F_4. *sleep* Han.
61. Eros?] *Eros!*— Rowe et seq. *Stay*] *Say* Ff.
61. *me,*] *me;* Cap. et seq.
64. Æneas] *Sichæus* Warb. Han.
67, 68. *What...Since*] *I come my Lord:—Here's one brings word of Enobarbus' death.* Ant. *I have forgiven him. Since* Kemble.

less in Shakespeare's day than at present. It was probably pronounced, somewhat as in French, *tort-yeure.*—ED.

58-60. **Now all labour Marres what it does : yea, very force entangles It selfe with strength**] WALKER (*Crit.* iii, 309) appositely compares these lines with *Sonnet* xxiii : 'Or some fierce thing replete with too much rage, Whose strength's abundance weakens his own heart, . . . And in mine own love's strength seem to decay, O'ercharg'd with burthen of mine own love's might.' DEIGHTON thus paraphrases the latter clause : 'Yea, all strong efforts only confound themselves by their strength ; what should be the source of success only ensures failure.

60. **Seale then**] THEOBALD : Antony had offended Cleopatra with his suspicions ; he is about doing something to deserve her pardon : and he thinks stabbing himself will *seal* that pardon.—WARBURTON : Metaphor taken from civil contracts, where, when all is agreed on, the sealing compleats the contract ; so he hath determined to die, and nothing remained but to give the stroke.—JOHNSON : I believe the reading is : '*seel* then, and all is done.' To *seel hawks*, is to close their eyes. The meaning will be : 'Close thine eyes *for ever, and be quiet.*'—STEEVENS : The old reading is the true one. Thus, in *Henry V.* 'And so espous'd to death, with blood he *seal'd* A testament of noble-ending love.' [IV, vi, 26.]

64. **Dido, and her Æneas**] WARBURTON : But Dido's fondness did not reach to the other world ; she then despised Æneas, and returned to her old affection for Sichæus. I should think, therefore, that the Poet wrote, 'Dido and her *Sichæus.*' And the rather, because the comparison of Antony to Sichæus is remarkably apposite. Sichæus was murdered by his brother Pygmalion for his wealth, on which his wife, Dido, fled into Africa : So Antony was fought with and defeated at Actium by his brother Octavius, for his share of the dominion of the world, whereon Cleopatra fled from the victor's rage into Egypt. ['and there is salmons in both.'—ED.]—CAPELL (i, 47) : The Poet did not stay to consider, whether Dido's love for Æneas did or did not follow her into the other world ; it was very sufficient for his purpose—that the loves of her and Æneas were of great fame, which made them a fit couple to be rank'd with those he is talking of.

Ant. Since *Cleopatra* dyed, 68
I haue liu'd in ſuch diſhonour, that the Gods
Deteſt my baſeneſſe. I, that with my Sword, 70
Quarter'd the World, and o're greene Neptunes backe
With Ships, made Cities; condemne my ſelfe, to lacke
The Courage of a Woman, leſſe Noble minde 73

69. *I haue liu'd*] *I've liv'd* Pope,+, Dyce ii, iii. *I live* Han.
71. *o're greene*] *o're-greene* F_3.
72. *Cities;*] *cities*, Rowe, Johns. et seq.
73. *Woman,*] *woman;* Rowe et seq.
73. *Noble minde*] F_2F_3. *noble minded* Rowe, Warb. Var. '73. *noble-minded* Pope, Theob. Han. Johns. Cap. Dyce ii, iii, Ktly, Coll. iii. *nobly mind* Steev. conj. *Noble mind* F_4 et cet.

69, 70. **the Gods Detest my basenesse**] WALKER (*Crit.* ii, 311): In the writers of that age *detest* is used in the sense which as then it still retained from its original, *detestari*, being indicative of something spoken, not of an affection of the mind.—[Among other examples of this use Walker quotes the present passage, and here defines 'detest' as *cry out against;* which is, possibly, correct; at the same time, there are many passages in Shakespeare where the idea of simple abhorrence obtains, as in Lear's 'Detested kite! thou liest.' The range of readings which the *N. E. D.* affords would have shown Walker that his interpretation was too restricted. Dr MURRAY distinguishes three meanings in the use of 'detest.' The third: 'To renounce solemnly or under oath' is *obsolete* and rare, and does not concern us here. The two other meanings, under which there are venerable and abundant examples in proof, are: '1. *transitive.* To curse, calling God to witness; to express abhorrence of, to denounce, execrate [Walker's meaning]. 2. To feel abhorrence of; to hate or dislike intensely; to abhor, to abominate.' The latter meaning is certainly applicable to the present passage.—ED.]

72. **With Ships, made Cities**] Compare, *Henry V:* III, Chorus, line 14: 'behold A city on the inconstant billows dancing; For so appears this fleet majestical, Holding due course to Harfleur.' DEIGHTON, however, understands it differently, and paraphrases, 'his vessels being so capacious as to carry in each of them the population of a city.'—ED.

72, 73. **condemne my selfe, to lacke The Courage . . . lesse Noble minde**] MALONE conceived that 'less noble mind' as well as 'courage' was the object of 'lack' and that, consequently, Antony said what he did not mean. But he took heart of grace in the supposition that the construction was one of Shakespeare's 'peculiar inaccuracies' on which we must look leniently and in which 'the poet' must be humoured. Finally, he received great contentment from finding that 'however inaccurate, the text is not corrupt,'—in North's *Plutarch* occur the very same words! Thus Antony there says, 'I am sorrie that having been so great a captaine and emperour, I am indeede *condemned* to be *judged* of *lesse corage and noble minde* than a woman.' STEEVENS then remarks that '"Condemn myself *to lack*," however licentiously, may have been employed to signify, "condemn myself *for lacking* even the courage of a woman."' ABBOTT (§ 356) supplies many and many an instance of the infinitive thus indefinitely used. That 'less noble mind' (or mind*ed*,—it makes little difference) is still governed by 'I,' in line 70 ('I, that with my sword,' etc.),

Then ſhe which by her death, our *Cæſar* telles
I am Conqueror of my ſelfe. Thou art ſworne *Eros*,
That when the exigent ſhould come, which now
Is come indeed: When I ſhould ſee behinde me
Th'ineuitable proſecution of diſgrace and horror,
That on my command, thou then would'ſt kill me.
Doo't, the time is come: Thou ſtrik'ſt not me,
'Tis *Cæſar* thou defeat'ſt. Put colour in thy Cheeke.
Eros. The Gods with-hold me,
Shall I do that which all the Parthian Darts,

75. *I am*] *I'm* Pope,+, Dyce ii, iii. *I...ſelfe*] As quotation, Theob. et seq. (subs.)

77. *indeed:*] *indeed,* Rowe et seq. (subs.)

78–81. *Th'ineuitable...Cheeke.*] Lines end, *disgrace...then...come: ...defeat'ſt. ... cheek.* Rowe,+, Knt. Lines end, *proſecution ... command ... come.— ... defeatest...cheek.* Ktly. Lines end, *of... command, ... come: ...defeat'ſt. ... cheek.* Cap. et seq.

80. *Doo't, the*] F_2. *Do it, for the* Pope,+. *Do 't, the* F_3F_4 et cet. (subs.)

81. *'Tis*] *Till* F_4. *'till* Rowe. *thy*] *my* Ff, Rowe, Pope.

82. *me,*] Ff, Rowe. *me:* Pope. *me!* Theob. et seq.

might have been made a little clearer had the punctuation of the Folio been followed. But every editor since Rowe has placed a semi-colon or a colon after 'Woman,' and so disjointed the sentence. WALKER (*Crit.* iii, 310) says 'Read "less *noble-minded*."' His editor, LETTSOM, in a footnote, observes, 'So Rowe and all the earlier editors. Malone and Steevens have done their best to darken noon. Compare for the meaning of *minded*, *Tam. of the Shrew*, II, i, "I am as peremptory as she proud-minded."' Possibly, it would be better to accept 'less noble-mind*ed*,' but it is not necessary; 'I, less noble mind' is, to me, fully as intelligible, and rather more dignified in its humiliation.—ED.

78. **Th'ineuitable proſecution of diſgrace and horror**] This line, with its eight feet catalectic, has given much metrical trouble. Its predecessor and successor are adequately correct, but this line is certainly a notable violation of the laws of blank verse. To utter these words, proclaiming his open shame, must have cost Anthony's proud spirit a fierce struggle; every word is a torture, and his emotion must have been almost uncontrollable before he could bring himself to utter 'disgrace' and 'horror.' Wherefore, disregarding all metrical laws whatsoever, I would, with a long pause after 'of,' put 'disgrace and horror' in a separate line, and allow the other lines to remain undisturbed. Although this arrangement is, in effect, for the benefit of the eye, yet through the eye it conveys an intimation of the way in which, as I think, it should be spoken.—ED.

81. **Put colour in thy Cheeke**] Elsewhere Shakespeare makes us see how terror blanches the cheek. 'Out, you tallow-face,' says old Capulet to Juliet when he tells her she must marry Paris. 'What soldiers, whey-face?' asks Macbeth of the Servant who brings the news of the approach of ten thousand English. JOHN HUNTER paraphrases it, however, 'Rouse the blood into thy face through eagerness to defeat Cæsar.'—ED.

(Though Enemy) loſt ayme, and could not.
Ant. Eros,
Would'ſt thou be window'd in great Rome, and ſee
Thy Maſter thus with pleacht Armes, bending downe
His corrigible necke, his face ſubdu'de
To penetratiue ſhame; whil'ſt the wheel'd ſeate
Of Fortunate *Cæſar* drawne before him, branded
His Baſeneſſe that enſued.
Eros. I would not ſee't.
Ant. Come then: for with a wound I muſt be cur'd.
Draw that thy honeſt Sword, which thou haſt worne
Moſt vſefull for thy Country.
Eros. Oh ſir, pardon me.
Ant. When I did make thee free, ſwor'ſt ỹ not then
To do this when I bad thee? Do it at once,
Or thy precedent Seruices are all
But accidents vnpurpos'd. Draw, and come.
Eros. Turne from me then that Noble countenance,
Wherein the worſhip of the whole world lyes.
Ant. Loe thee.
Eros. My ſword is drawne.
Ant. Then let it do at once
The thing why thou haſt drawne it.
Eros. My deere Maſter,
My Captaine, and my Emperor. Let me ſay

84. *Enemy*] *enemies* Ktly.
not.] *not?* Rowe et seq.
87. *Thy*] *The* F_4.
pleacht] *pleach'd* Cap. et seq.
89. *wheel'd*] *wheel* Johns. ap. Cam.
91. *enſued.*] *ensued?* Rowe ii et seq.
97. ỹ] *thou* Ff.
98. *bad*] Ff, Rowe, Pope, Theob. i, Han. Cap. *bade* Theob. ii et cet.
103. *thee*] *there* Wh. i conj. [Turning from him. Rowe.
105. *let it*] Om. Words. *at once*] Om. Han.
108. *Emperor*] *emp'ror* Pope, +.

87. **pleacht Armes**] JOHNSON: Arms folded in each other.—[In the frontispiece of Burton's *Anatomy of Melancholy* the woe-begone 'Inamorato' is represented with 'pleacht arms,' as a sign of sadness.—ED.]

88, 89. **His corrigible necke, . . . penetratiue**] STEEVENS: 'Corrigible' for *corrected*, and 'penetrative' for *penetrating*. So Virgil has '*penetrabile* frigus' for '*penetrans* frigus,' in his *Georgics*. [i, 93.]

91. **His Basenesse that ensued**] JOHNSON: The poor conquered wretch that followed.—SINGER: This is a little inaccurate; the captives came before the victor in the order of a Roman triumph.

102. **the worship**] JOHNSON: That is, the dignity, the authority.

Before I ſtrike this bloody ſtroke, Farwell.
Ant. 'Tis ſaid man, and farewell.
Eros. Farewell great Chiefe. Shall I ſtrike now?
Ant. Now *Eros.* *Killes himſelfe.*
Eros. Why there then :
Thus I do eſcape the ſorrow of *Anthonies* death.
Ant. Thrice-Nobler then my ſelfe,
Thou teacheſt me : Oh valiant *Eros*, what
I ſhould, and thou could'ſt not, my Queene and *Eros*
Haue by their braue inſtruction got vpon me
A Nobleneſſe in Record. But I will bee
A Bride-groome in my death, and run intoo't
As to a Louers bed. Come then, and *Eros*,
Thy Maſter dies thy Scholler ; to do thus
I learnt of thee. How, not dead? Not dead?
The Guard, how? Oh diſpatch me.

109. *Farwell*] *farewell* Ff.
112. Killes...] After line 113, Rowe, +.
113, 114. *Why ... ſorrow*] One line, Han. Cap. Var. '78, '85, Mal. Ran. Steev. Coll. Dyce, Cam. Two lines, ending *then*— ... *ſorrow.* Pope, Theob. Warb. Johns.
113. *then :*] *then*— Rowe, +.
114. *I do*] *do I* Theob. ii, Warb. Johns. Varr. Ran. Varr. Coll. Wh. i, Hal.
of Anthonies *death*] Separate line, Pope et seq.
[Dyes. Theob. Warb. Johns.
115. *Thrice-Nobler*] F_2F_3, Dyce, Glo. Cam. *Thrice Nobler* F_4 et cet.
ſelfe,] *ſelf!* Pope et seq.
116. *me :*] *me,* Pope et seq.
117. *thou*] Om. F_3F_4.
not,] *not ;* Rowe, Pope, Theob. Warb. *not.* Johns. et seq. (subs.)
121. *Come then,*] Rowe, Pope, Han. *Come then ;* Theob. Warb. et seq.
then,] *then ;* [taking Eros' sword. Cap.
122. [Falling on his Sword. Rowe.
123. *learnt*] *learn't* Han. *learn'd* Var. '73 et seq.
How, not] Ff, Rowe. *How, not yet* Pope, +. *How! not yet* Cap. *How! not* Var. '73 et seq.
124. *Guard, how?*] Ff. *Guard—how!* — Rowe, Pope, Han. Knt. *Guard —ho!* — Theob. Warb. Johns. Sta. *Guard? how!*— Cap. Var. '78. *Guard? —ho!*—Var. '73. *Guard, ho!*— Var. '85, Ran. Dyce, Wh. Glo. Cam. *Guard! —how!*— Mal. *Guard!—ho!*— Steev. Varr. Sing. Ktly, Hal. Coll. iii. *Guard! —how?*—Coll. i, ii. *Guard now!* Barry ap. Coll.

113. **Why there then]** After these words THEOBALD inserted the stage direction, *Eros kills himself;* and then, to make assurance double sure, adds at the close of the next line, *Dyes.* This slaying of the slain was faithfully copied by WARBURTON and JOHNSON, who, while sneering at Theobald at every turn, printed, almost slavishly, from his edition.—ED.

117–119. **my Queene and Eros Haue . . . got vpon me A Noblenesse, etc.]** That is, my Queen and Eros have gained the advantage of me in the history of noble deeds. See Franz's note on II, iv, 11, 'you'le win two dayes vpon me.'—ED.

120. **A Bride-groome in my death]** STEEVENS : Compare 'If I must die, I will encounter darkness as a bride, And hug it in mine arms.'—*Meas. for Meas.* III, i, 83.

Enter a Guard.

1.*Guard.* What's the noiſe?

Ant. I haue done my worke ill Friends:
Oh make an end of what I haue begun.

2 The Starre is falne.

1 And time is at his Period.

All. Alas, and woe.

Ant. Let him that loues me, ſtrike me dead.

1 Not I.

2 Nor I.

3 Nor any one. *exeunt*

Dercetus. Thy death and fortunes bid thy followers fly
This ſword but ſhewne to *Cæſar* with this tydings,
Shall enter me with him.

Enter Diomedes.

Dio. Where's *Anthony*?

Decre. There *Dioned* there.

Diom. Liues he: wilt thou not anſwer man?

125. Scene XI. Pope, Warb. Scene XII. Han. Johns.
Enter...] Enter Decretas and Guard. Rowe (Dercetas, Pope). After line 123, Cap.
127. *I haue*] *I've* Pope, +, Dyce ii, iii.
127, 128. *I haue...end*] One line, Han. Cap. et seq.
127. *worke ill*] F_2. *work, ill* F_3F_4, Rowe i. *work ill,* Rowe ii et seq.
129. 2 *The*] 2 Guard. *The* Rowe.
129. *falne*] F_2. *faln* F_3F_4, Rowe, Pope, Theob. Warb. *fall'n* Han. Johns. Dyce, Sta. Glo. Cam. *fallen* Cap. et cet.
134. *Nor*] *Not* F_4.
136. Dercetus.] Decre. Ff. Dec. Rowe. Der. Pope.
137. *this*] *these* Han.
142. *he:*] *he?* F_4.
wilt ... man?] Separate line, Steev. et seq.
man?] Om. Han.
[Exit Dercetas. Var.'78.

124. **The Guard, how**] MALONE lays stress on his having early 'suspected' that 'how' should here be printed *ho*, unmindful or ignorant of the fact that, long before, Theobald had so printed it in his text, and had been faithfully followed therein by his two beneficiaries, Warburton and Johnson. DYCE, also, not a little emphasises his own discrimination in acutely distinguishing *ho* from 'how.' Through two editions COLLIER bravely clung to 'how,' but, in his *Third Ed.* yielded to *ho*, possibly in consequence of Dyce's home-question (*Strict.* p. 207): 'If Mr Collier did not intend to make Antony "*call* the guard," I should like to know what meaning he would have us attach to "The Guard!" The modern editors who printed *ho* for "how" were evidently right.'—ED.

137, 138. **This sword . . . Shall enter me with him**] Surely these two lines are spoken *aside*. I cannot, however, find that any editor has so printed them. —ED. For 'enter,' meaning 'to admit into a society, etc.; or into a condition or state,' see *N. E. D.* II. 17. *transitive.* b. [The present line quoted.]

137. **this tydings**] Again used as a singular noun in 'it is Tydings,' V, i, 34.

Ant. Art thou there *Diomed*?
Draw thy ſword, and giue mee,
Suffiſing ſtrokes for death.
Diom. Moſt abſolute Lord :
My Miſtris *Cleopatra* ſent me to thee.
Ant. When did ſhee ſend thee ?
Diom. Now my Lord.
Anth. Where is ſhe ? (feare
Diom. Lockt in her Monument : ſhe had a Propheſying
Of what hath come to paſſe : for when ſhe ſaw
(Which neuer ſhall be found) you did ſuſpect
She had diſpos'd with *Cæſar*, and that your rage
Would not be purg'd, ſhe ſent you word ſhe was dead :
But fearing ſince how it might worke, hath ſent
Me to proclaime the truth, and I am come
I dread, too late.
Ant. Too late good *Diomed* : call my Guard I prythee.
Dio. What hoa : the Emperors Guard,
The Guard, what hoa ? Come, your Lord calles.
Enter 4. or 5. of the Guard of Anthony.
Ant. Beare me good Friends where *Cleopatra* bides,

143, 144. *Art...mee*] One line, Rowe et seq.
151, 150. *ſhe...(feare*] Separate line, Han.
151. *had*] *had, alas !* Han.
Propheſying] Om. Cap. conj. Gar. *prophet's* Steev. conj. *prophetic* Words.
153. (*Which...ſuſpect*] *You did suspect,—which never shall be found*— Words.
154. *diſpos'd*] *compos'd* Coll. MS.
155. *you*] Om. Pope, +, Var. '73.
159. *prythee*] *prethee* Ff, Rowe. *prithee* Knt, Dyce, Glo. Cam. *pr'ythee* Pope et cet.
160, 161. *What hoa : ... what hoa ?*] One line, Pope et seq.
162. Enter...] Ff, Glo. Cam. Enter the Guard. Rowe. Enter a Guard. Johns. Enter some of the Guard. Cap.
163. *where*] *were* F_2.
bides] *'bides* Johns. Var. '73.

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151. **Lockt . . . (feare]** ABBOTT (§§ 505, 470) : It is difficult to scan this line without making the latter portion a verse of four accents. (Perhaps 'Lóck'd in | her món(u) | ment. Shé'd | a próphe | sying féar,' making 'sying' a monosyllable like 'being,' 'doing.')—[Is this really scanning? where vowels are dropped, and the final *g*'s of participles disregarded in a scamper to utter the line in five feet?—ED.]

154. **She had dispos'd with Cæsar]** MURRAY (*N. E. D. s. v.* II. Intransitive senses. 7 † b.) : To settle matters, make terms. [The present line quoted.]

162. **Enter 4. or 5. of the Guard]** COLLIER (ed. i) : The old stage-direction shows how many the theatre (supposing the tragedy to have been acted, of which, though we can have no proof, there can be little doubt) afforded for this duty.

'Tis the laſt ſeruice that I ſhall command you.
1 Woe, woe are we ſir, you may not liue to weare
All your true Followers out.
All. Moſt heauy day.
Ant. Nay good my Fellowes, do not pleaſe ſharp fate
To grace it with your ſorrowes. Bid that welcome
Which comes to puniſh vs, and we puniſh it
Seeming to beare it lightly. Take me vp,
I haue led you oft, carry me now good Friends,
And haue my thankes for all. *Exit bearing Anthony*

[*Scene XV.*]

Enter Cleopatra, and her Maides aloft, with Charmian & Iras.

Cleo. Oh *Charmian*, I will neuer go from hence.
Char. Be comforted deere Madam.
Cleo. No, I will not:
All ſtrange and terrible euents are welcome,
But comforts we diſpiſe; our ſize of ſorrow
Proportion'd to our cauſe, muſt be as great
As that which makes it.
Enter Diomed.

164. *ſeruice*] *ſeevice* F$_3$.
165. 1 *Woe*] Guard. *Woe* Rowe.
Woe, woe are] *Woe! woe are* Rowe. *Woe are* Pope, Theob. Han. Warb. Cap. Steev. Var. '03, '13, Words.
166. *Followers*] *follow'rs* Pope, Theob. Warb. Johns.
172. *oft,*] *oft;* Theob. Warb. Cap. et seq.
173. Exit...] Exeunt... Ff.
Scene XV. Dyce, Sta. Glo. Cam. Act V. Scene i. Rowe. Scene XII. Pope, Warb. Scene XIII. Han. et cet.
A magnificent Monument. Rowe. The Battlements of the Monument. Kemble.
1. Enter...] Enter Cleopatra, Charmian, and Iras, above. Rowe. Enter at a Window, above, Cleopatra, Charmian, and Iras. Cap. Enter above, on a gallery... Wh.
10. Enter...] Enter, below... Coll.
Diomed.] Diomedes. Rowe.

173. Here follows Scene viii, in Kemble's version, consisting solely of 'Mournful Music. Titius and Guards pass towards the monument, bearing Anthony on his Litter.'—ED.

7–9. **our size of sorrow . . . which makes it**] As DEIGHTON justly remarks, this sentence is somewhat tautological: 'the size of our sorrow, when it is of the same size as the cause, must be as great as the cause.' Deighton's paraphrase adroitly helps to veil the tautology: 'the sorrow I feel, commensurate to the reason I have for it, cannot help showing itself, with equal amplitude.'—ED.

How now? is he dead ? 11
Diom. His death's vpon him, but not dead.
Looke out o'th other ſide your Monument,
His Guard haue brought him thither.
Enter Anthony, and the Guard. 15
Cleo. Oh Sunne,
Burne the great Sphere thou mou'ſt in, darkling ſtand
The varrying ſhore o'th'world. O *Antony, Antony, Antony* 18

12, 13. *His...out*] One line, Cap.
12–14. *His...thither.*] Lines end, *out ...hither.* Han.
12. *death's*] *deaths* F_2F_3.
but not] *but he is not* Ktly.
13. *o'th*] Ff, Rowe, +, Wh. Dyce ii, iii. *o'the* Cap. et cet.
other ſide] *other-side* Rowe i.
your Monument] Om. Han. *your monument,—But see,* Cap.
14. *thither*] *hither* Ff, Rowe, Pope, Han. Cap.
15. Enter...] Enter Antony, born by the Guard. Rowe. Enter, below, ... Coll.
16. *Sunne,*] *thou sun,* Pope, +, Steev. Var. '03, '13. *sun, sun,* Cap. Words.
17. *Burne the great*] *Turn from the* Han. *Turn from th' great* Warb.
ſtand] *stand on* Ktly.
18. *The... O* Antony,] One line, Johns. Cap. Varr. Mal. Steev.
18–20. *The ... hither.*] Lines end, *O Antony, ... Iras; ... hither.* Cap. Lines end, *O Antony! ...Iras, help; ...hither.* Mal. Steev. Var. '03, '13, Sing. Dyce, Sta. Glo. Cam. Ktly, Hal.
18. *varrying*] *varying* F_3F_4.
o'th'] Ff, Rowe. *o'the* Cap.
Antony, Antony, Antony] *Antony!* Pope, Theob. Han. Warb.
Antony, Antony] Separate line, Johns. Varr. Ran.

12. **His death's . . . dead**] STEEVENS: The defective measure, and want of respect in the speaker, induce me to suppose that the line originally stood, 'His death's upon him, *madam*, but not dead.'

14. thither] DYCE (ed. ii): The Second Folio has *hither;* but the original word agrees well enough with what precedes.—[Is 'thither' merely 'well enough' when it refers to *that* place, away from the speaker, on the other side of the monument? Is it possible, in such circumstances, that *hither* can be right?—ED.]

17. **Burne the great Sphere thou mou'st in**] HEATH (p. 464): According to the philosophy which prevailed from the age of Aristotle to that of Shakspeare, and long since, the sun was a planet, and was whirled round the earth by the motion of a solid sphere in which it was fixed. If the sun therefore was to set fire to the sphere, so as to consume it, the consequence would be, that itself, for want of support, must drop through, and wander in endless space; and in that case, the earth would be involved in endless night. [See note on III, xiii, 175.]

18. **The varrying shore o'th'world**] WARBURTON: That is, of the earth, where light and darkness make an incessant variation.—STAUNTON (*Athenæum*, 26 Apr. 1873): We have here a painful proof of the injury which the change of a word can do to the finest passage. Cleopatra's magnificent invocation is turned into sheer nonsense by that miserable misprint 'shore.' What is the varying shore? . . . Read 'The varying *star* o'th'world.' The varying *star* of the world, spelt of old *starre*, is, of course, 'the inconstant moon.' Compare, in this tragedy, '—Alack, our *terrene moon* Is now eclips'd.'—III, xiii, 183; 'now the *fleeting moon* No planet is of mine.'

Helpe *Charmian*, helpe *Iras* helpe : helpe Friends
Below, let's draw him hither.
Ant. Peace,
Not *Cæſars* Valour hath o'rethrowne *Anthony*,
But *Anthonie*'s hath Triumpht on it ſelfe.
Cleo. So it ſhould be,
That none but *Anthony* ſhould conquer *Anthony*,
But woe 'tis ſo.
Ant. I am dying Egypt, dying ; onely
I heere importune death a-while, vntill
Of many thouſand kiſſes, the poore laſt
I lay vpon thy lippes.
Cleo. I dare not Deere,

19. *Helpe* Charmian, *helpe* Iras *helpe*:] *Charmian, help ; help, Iras ;* Cap. Steev. Var. '03, '13. *Help, Charmian, help ; Iras help ;* Varr. Mal. Ran.

19–25. *helpe Friends ... conquer* Anthony] Lines end, *below ! ... valour ... Antony's ... itſelf. ... Antony ... conquer Antony.* Walker (*Crit.* iii, 310).

20. *Below, let's*] Ff, Rowe, Pope, Var. '21. *Below there, let us* Han. *Below ; let's* Theob. et cet. (subs.)

23. Anthonie's] Anthonie F_2. Anthony F_3F_4, Rowe, Pope, Theob. Han. Warb.
it ſelfe] *himſelf* Rowe, Pope, Theob. Han. Warb.

24–26. *So.../o.*] Lines end, *but Antony ...ſo.* Rowe et seq.

27. *Egypt, dying*] *Egypt, dying, dying* Steev. conj.
onely] *only yet* Pope,+, Cap. Words.

28. *a-while*] F_2. *awhile* F_3F_4, Dyce, Glo. Cam. *a while* Rowe et cet.

30. *lippes.*] *lips.—Come down.* Theob. Han. Warb. Cap.

31, 32. *I dare...dare not*] One line, Ktly.
Deere, Deere...not] One line, in parenthesis, Theob. Han. Warb. Cap. (subs.)

—V, ii, 291. . . . But it is needless, I believe, to multiply quotations to demonstrate that 'shore' is an *erratum* for *star*, or to make clear that Egypt's queen, in her wretchedness, calls, like Othello, for 'a huge *eclipse of sun and moon*.' The sense and context both justify the emendation.—[HUDSON adopted Staunton's emendation in his text. It is, indeed, a specious one, and the passage from Othello, which seems to be parallel, is forceful. But we are not justified in making so great a change, unless the original is, in reality, 'sheer nonsense.' I think all will agree that Warburton's explanation is puerile. It is not alone the shores of the world that are subjected to the 'incessant variation of light and darkness.' As far as this variation is concerned, Cleopatra might as well have said 'the varying *towns* of the world.' It was more than the mere shores that Cleopatra wished might stand darkling; it was the whole world, of which the shores were the limit. And the image of the whole world, the *orbis terrarum*, which, possibly, Shakespeare had here in mind, was the same as that, which, with its irregular outline, its deeply indented, its 'varying' shore, he had already called the '*three-nook'd* world.' Emendation is, I think, entirely uncalled for.—ED.]

28. **I heere importune death**] JOHNSON : I *solicit* death to delay ; or, I *trouble* death by keeping him in waiting.

Deere my Lord pardon : I dare not,
Leaſt I be taken : not th'Imperious ſhew
Of the full-Fortun'd *Cæſar*, euer ſhall
Be brooch'd with me, if Knife, Drugges, Serpents haue
Edge, ſting, or operation. I am ſafe:
Your Wife *Octauia*, with her modeſt eyes,
And ſtill Concluſion, ſhall acquire no Honour

32. *Deere ... pardon*] In parenthesis, Mal. Steev. et seq. (subs.)
pardon] *Your pardon that* Theob. Han. Warb. Cap. *pardon, pardon me* Huds.
dare not,] *dare not;* Theob.Warb. *dare not descend* Mal. conj. Ran. *dare not come down* Ritson, Words. *dare not come* Elze. *dare not ope the door* Nicholson ap. Cam.
34. *full-Fortun'd*] *dull-fortun'd* F_4.
35. *brooch'd*] *broach'd* F_3F_4.
me,] *me;* Rowe et seq.
Knife] *Knives* Cap.
36. *ſting, or operation*] *operation or sting* Han.
operation.] *operation*, Ff.
38. *Concluſion*] *condition* Coll. ii (MS). *complexion* Kinnear.
no] Om. F_3F_4.

32. **I dare not**] This is one of the lines, enumerated at IV, viii, 9, which WALKER (*Crit.* iii, 307) says has lost something at the end. The *Text. Notes* bear witness that something has happened. After devising an addition (to supply what is supposed to be lost), which will never be generally accepted, and after the counting of syllables in order to convert these impassioned lines into smug pentameters, the zealous critics must have retired with 'fingers weary and worn,'—and without adding anything toward the better comprehension of a line already adequately clear.—ED.

35. **Be brooch'd with me**] MURRAY (*N. E. D.*) gives the present passage as the only example of the use of this verb, except one other reference of a date as late as 1865. Its meaning is 'to adorn as with a brooch.' The substantive 'brooch' is 'the same as *broach*, the difference of spelling being only recent, and hardly yet established.' Its meanings are '1. An ornamental fastening, consisting of a safety pin, with the clasping part fashioned into a ring, boss, or shield, or other device of precious metal or other material, artistically wrought, set with jewels, etc. Now used mainly as a (female) ornament; but always for the ostensible purpose of fastening some part of the dress. † 2. Formerly also in a more general sense; according to Johnson "a jewel, an ornament of jewels." In earlier times applied to a necklace, a bracelet, and other trinkets.'

35, 36. **Knife, Drugges, Serpents haue Edge, sting, or operation**] To make this 'respective construction' exact, the order of the second line should run: 'Edge, operation, or sting,' as Hanmer has it, but it does not run smoothly. In the reference to 'serpents,' have we an anticipation?—ED.

38. **still Conclusion**] JOHNSON: That is, sedate determination; silent coolness of resolution.—NARES: From the character and state of mind of Cleopatra, I should think she meant 'deep but secret censure, looking demure all the while.' [The qualities set forth by Johnson] would not be called for by the occasion, nor would they be particularly galling to Cleopatra.—COLLIER (ed. ii): *Condition* is a very valuable emendation in the MS for 'conclusion.' How easy it was to misprint, or misread *condition*, 'conclusion,' requires no explanation. The reference is to the

Demuring vpon me : but come, come *Anthony*,
Helpe me my women, we muſt draw thee vp : 40
Aſſiſt good Friends.
Ant. Oh quicke, or I am gone.
Cleo. Heere's ſport indeede : 43

40. *vp :*] *up*— Rowe, +. *up ;* Cap. et seq.

41. [Cleopatra, and her Women, throw out certain Tackle, into which the People below put Antony, and he is drawn up. Cap.

43. *Heere's ſport*] *Here's port* Coll. ii, iii (MS). *He's spent* Bailey. *Here's support* Sing. conj.

43, 44. *Heere's ... Lord?* One line, Rowe et seq.

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modest eyes and tranquil temperament of Octavia ; 'conclusion' is not far from nonsense. [Yet Collier returned to it in his *Third Edition.*]—ANON. (*Blackwood*, Oct. 1853, p. 468) : How good is that expression 'still conclusion'! That lady of yours, looking demurely upon me with her modest eyes, and *drawing her quiet inferences*, shall acquire no honour from the contrast between my fate with her own. And yet we are called on by [Collier's MS] to give up these pregnant words for the vapid substitution of 'still *condition!*' This, we say, is no fair exchange, but downright robbery.

39. **Demuring vpon me**] This is the only example given by MURRAY (*N. E. D.*) of this verb. He queries if it be intransitive, and after defining it as 'To look demurely,' gives Johnson's definition : 'to look with an affected modesty.' Finally, he makes a valuable suggestion in referring to a certain use (3 b.) of the verb 'demur,' where it means 'to be of doubtful mind ; to remain doubtful.' This is certainly worthy of consideration. I think no one can be fully satisfied with Johnson's definition ; it negatives the 'modest eyes' which Cleopatra has just scornfully granted to Octavia. I think it would be more appropriate if we could understand 'demuring' as *demurring*, that is, slightly amplifying the meaning suggested by Murray, 'looking doubtfully askance upon me.'—ED.

43. **Heere's sport indeede**] JOHNSON : I suppose the meaning of these strange words is, *here's* trifling, *you* do not work *in earnest*.—MALONE : Perhaps rather, here's a curious game, the last we shall ever play with Anthony! Or perhaps she is thinking of fishing with a line, a diversion, of which, we have been already told, she was fond. Shakespeare has introduced ludicrous ideas with as much incongruity in other places.—[This note of Malone appeared in 1790, and again in each succeeding Variorum down to 1821, when Boswell omitted it and substituted the following, of his own : 'She is contrasting the melancholy task in which they are now engaged with their former sports.' Malone's note obtained one advocate at least,—see Leo's note, below.]—STEEVENS : Cleopatra, perhaps, by this affected levity, this phrase which has no determined signification, only wishes to inspire Antony with cheerfulness, and encourage those who are engaged in the melancholy task of drawing him up into the monument.—COLLIER (ed. ii) [The MS by striking out the *s* changed 'sport' into *port*] : The fact seems to be that Shakespeare used the word *port* for *weight*, as the French call a large, heavy ship *une navire de grand port*. Cleopatra, of course, alludes to the burden of Antony, and to the difficulty of drawing him up.—SINGER (*Sh. Vind.* p. 297), in his criticism of Collier's MS emendations,—a criticism so bitter and personal that it defeated its purpose by its intem-

How heauy weighes my Lord?
Our ſtrength is all gone into heauineſſe,
That makes the waight. Had I great *Iuno*'s power,
The ſtrong wing'd Mercury ſhould fetch thee vp,
And ſet thee by Ioues ſide. Yet come a little,
Wiſhers were euer Fooles. Oh come, come, come,

45. *heauineſſe,*] *heaviness;* Knt, Sta. Cam.

47. *ſtrong wing'd*] *strong-wing'd* Pope et seq. *strong'd-wing'd* Johns. (misprint.)

49. *Fooles.*] *fools,*— Dyce, Sta. Glo. Cam.

come, come, come,] *come, come, come*— Rowe, +.

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perance,—says: 'It would astonish me, and many more, if Mr Collier should succeed in finding *port* used for "a *load* or *weight*" in the whole range of English literature.' —COLLIER (*Notes*, etc. p. 501—a volume into which Collier collected all, or the chiefest, of the MS emendations) acknowledges the weakness of *port* by the additional remark that 'we may not be able to point out any other instance where *port* signifies in English a load or weight.'—ANON. (*Blackwood*, Oct. 1853, p. 468): Johnson's note on this place is remarkable as an instance of want of judgement in a man whose sagacity was very rarely at fault. [Johnson is then quoted.] No interpretation could well go wider of the mark than this. Steevens says that she speaks with an 'affected levity.' It would be truer to say that she speaks from that bitterness of heart which frequently finds a vent for itself in irony. . . . Even although authority could be found for [*port* used for a *load* or *weight*, Collier's] proposed reading would still be utterly indefensible,—'Here's *port* (i. e. *weight*) indeed! how *heavy weighs* my lord!' This is as bad as '*old* Goody Blake was *old* and poor.' Singer proposes *support*, which we can by no means approve of, as it seems to have no sense.—STAUNTON: The pathos of this exclamation, so piteous in the contrast it implies between the fallen queen's present occupation and the diversions of her happier times, is quite lost on Collier's unsusceptible commentator, who coolly reads, 'Here's *port* indeed'!—HUDSON: Some editors have stumbled rather strangely at this use of 'sport'; just as if it were not a common and a natural thing for people to express the intensest feeling by words of a contrary meaning.—LEO (p. 143) compares these words with Cleopatra's dreamings in the old days when her bended hook pierced the fishes' slimy jaws, and, as she drew them up, she would 'think them every one an Anthony, and say ah, ha! you're caught.'—II, v, 19. 'And now' says Leo, 'in this cruel hour, those fair, bright days recur to her memory, and it flashes on her that she is now, indeed, drawing up Anthony's very self, and in bitter, woeful jest, she says to Charmian, 'Here's sport indeed!' Leo, with his unflinching honesty, acknowledges that he derived the first hint of this from Malone, but we know that it was only a hint. In conformity with his interpretation, Leo translates 'Here's sport indeed!' by 'Nun angl' ich wieder!'—[It would be temerarious, indeed, to assert that Leo is wrong. We all know how frequent in Shakespeare are these subtle, fleeting allusions; but for myself I doubt that Cleopatra is thinking of any particular occasion, and agree with Staunton that in this piteous cry of irony and of agony, we hear that all her laughter-loving life is come but to this.—ED.]

45. heauinesse] MALONE: This is here used equivocally for *sorrow* and *weight*.

They heaue Anthony aloft to Cleopatra.

And welcome, welcome. Dye when thou haſt liu'd,
Quicken with kiſſing : had my lippes that power,
Thus would I weare them out.

All. A heauy ſight.

Ant. I am dying Egypt, dying.
Giue me ſome Wine, and let me ſpeake a little.

Cleo. No, let me ſpeake, and let me rayle ſo hye,
That the falſe Huſwife Fortune, breake her Wheele,
Prouok'd by my offence.

Ant. One word (ſweet Queene)
Of *Cæſar* ſeeke your Honour, with your ſafety. Oh.

Cleo. They do not go together.

Ant. Gentle heare me,

50. They...] They draw Ant. up to Cleop. Cap.
51. *when*] Ff, Rowe, Coll. i. *where* Pope et cet.
54. *A*] *Oh* Rowe,+.
58. *Huſwife*] *housewife* Mal. Steev. et seq.
61. *ſafety.*] *safety*— Rowe,+.
Oh.] Om. Han. *you*— Warb. *Oh!* Rowe.

51. **Dye when thou haſt liu'd**] COLLIER (ed. i) is the only editor, since Pope, who ventured to retain 'when' of the Folio, and even his courage deserted him before his *Second Edition*. He interpreted 'Die, when thou hast liv'd' as meaning 'in consequence of being quickened, or restored, by my kissing thee.'

52. **Quicken with kissing**] JOHNSON: That is, revive by my kiss.

58. **That the false . . . breake her Wheele**] JOHNSON: This despicable line has occurred before. [Where? The nearest approach to it that I can find is the one suggested by Malone, and it is in prose. 'Let us sit and mock the good housewife, Fortune, from her wheel,' as Celia says to Rosalind. KNIGHT quotes Johnson and then drily remarks, 'There are not many such "despicable" lines in *Irene*.']—STAUNTON: 'Huswife' is here used in the loose sense, which it often bore, of *hussy*, or *harlot*. So in *Hen. V:* V, i, Pistol asks,—'Doth Fortune play the huswife with me now?'—[I doubt that 'Huswife,' in Shakespeare's days, retained, to any large extent, the idea of a *house-wife*, that is, one who devoted herself to household cares. It was an opprobrious epithet, rather than a literal one. Otherwise, we might infer that Shakespeare, at least here and in *As You Like It*, supposed that Fortune's wheel was a spinning-wheel. Possibly, in popular belief it was so, owing to some confusion with Clotho's distaff. Fluellen, however, had a perfectly correct idea of it. 'Fortune,' he says, 'is painted also with a wheel to signify to you . . . that she is turning, and inconstant, and mutability, and variation; and her foot, look you, is fixed upon a spherical stone, which rolls, and rolls, and rolls.'—*Hen. V:* III, vi, 34. Why Fortune should have two similar symbols of revolution, it is hard to say. Both are found in early Etruscan times. Possibly, the wheel was merely an added emblem or badge of the tribe of Leucomones. See Creuzer, *Symbolik*, iii, 664, footnote.—ED.]

None about *Cæſar* truſt, but *Proculeius.*
Cleo. My Reſolution, and my hands, Ile truſt,
None about *Cæſar.*
Ant. The miſerable change now at my end,
Lament nor ſorrow at: but pleaſe your thoughts
In feeding them with thoſe my former Fortunes
Wherein I liued. The greateſt Prince o'th'world,
The Nobleſt: and do now not baſely dye,
Not Cowardly put off my Helmet to
My Countreyman. A Roman, by a Roman
Valiantly vanquiſh'd. Now my Spirit is going,
I can no more.
Cleo. Nobleſt of men, woo't dye?

64. *truſt,*] *trust:* Pope ii.
65. *truſt,*] *trust;* Theob. Warb. Johns. Mal. Steev. et seq.
70. *liued. The*] *lived. The* F_2F_3. *liv'd. The* F_4, Rowe, Pope. *liv'd; the* Han. Cap. Var. '21. *liv'd the* Theob. Warb. Johns. Sing. Ktly. *liv'd, the* Var. '78 et cet.
71. *Nobleſt: and do now not*] *noblest once; and do now not* Rowe i. *noblest once; and now not* Rowe ii, Pope, Han. *noblest once; and do not now* Theob. Warb.
now] Om. F_3F_4.
72. *Not Cowardly*] *Not Cowardly,* F_4. *Nor cowardly,* Rowe. *Nor cowardly* Pope,+, Knt, Coll. ii, Dyce ii, iii. *Nor cowardly;* Var. '78, '85, Ran. Steev. Varr. Sing.
72. *put off*] *put of* F_3. *but doff* Sta. conj.
Helmet to] *helmet; to* Cap.
73. *Countreyman.*] Ff, Rowe, Pope. *countryman:* Theob. Han. Warb. Mal. Coll. ii. *countryman,* Johns. et cet.
75. *more.*] *more*— Rowe,+.
[Antony dies. Rowe. sinks. Cap.
76. *men,*] *men*— Rowe.
woo't] *wou't* Cap.
dye?] *die,* F_4.

67, etc. **The miserable change,** etc.] CORSON (p. 313): Antony, in regard to himself, reposes overmuch, for our full sympathy, upon his past.—[If a man is ever to be pardoned for being self-centred, surely it is when he is dying; and Anthony needed the memory of every shred of his former greatness wherewith to obscure the ignominy of his present death.—ED.]

74. **Spirit**] To modern ears, WALKER'S monosyllabic pronunciation of 'Spirit,' would be here intolerable. See I, ii, 143; and also line 109 of the present scene. —ED.

76, etc. **Noblest of men,** etc.] MRS JAMESON (ii, 150): Cleopatra's speech, after Antony has expired in her arms, I have always regarded as one of the most wonderful in Shakspeare. Cleopatra is not a woman to grieve silently. The contrast between the violence of her passions and the weakness of her sex, between her regal grandeur and her excess of misery, her impetuous, unavailing struggles with the fearful destiny which has compassed her, and the mixture of wild impatience and pathos in her agony, are really magnificent. She faints on the body of Antony, and is recalled to life by the cries of her women.

76. **woo't dye**] For 'woo't,' see IV, ii, 11.

Haſt thou no care of me, ſhall I abide
In this dull world, which in thy abſence is
No better then a Stye ? Oh ſee my women :
The Crowne o'th'earth doth melt. My Lord?
Oh wither'd is the Garland of the Warre,
The Souldiers pole is falne : young Boyes and Gyrles
Are leuell now with men : The oddes is gone,
And there is nothing left remarkeable
Beneath the viſiting Moone.

Char. Oh quietneſſe, Lady.

Iras. She's dead too, our Soueraigne.

Char. Lady.

Iras. Madam.

Char. Oh Madam, Madam, Madam.

Iras. Royall Egypt : Empreſſe.

77. *me,*] *me?* Rowe et seq.
79. [Ant. dies. Cap. Dyce, Sta. Glo. Cam.
80. *My Lord?*] *My lord!*— Rowe. *My lord! my lord!* Walker, Dyce ii, iii, Huds.
82. *Souldiers*] *soldier's* Pope.
falne] F_2. *faln* F_3F_4, Rowe. *fall'n* Pope, +, Cap. Varr. Dyce, Sta. Glo. Cam. *fallen* Mal. et cet.
85. [She faints. Rowe.
86. *quietneſſe*] *quitneſſe* F_2.
87. *She's*] Ff, Rowe, Pope, Theob. Warb. Johns. Cam. *She is* Han. Cap. et cet.
90. *Madam, Madam, Madam.*] *Madam, Madam!* Han. *Madam, Madam,*— Words.
91. *Egypt :*] *Ægypt!* Rowe.
Empreſſe.] In separate line, *Emperess!* Cap. Ktly. In separate line, *Empress!* Steev. Varr. Knt, Coll. Sing. Dyce, Wh. Sta. Glo. Hal.

80. **My Lord**] WALKER (*Crit.* ii, 144) : Read, 'My lord! *my lord!*' Surely the repetition is required.

82. **Souldiers pole**] JOHNSON: He at whom the soldiers pointed, as at a pageant held high for observation.—BOSWELL: The pole, I apprehend, is the standard.—DEIGHTON: The word 'garland' in the previous line evidently suggested the word 'pole,' Shakespeare was thinking of the village festivities in which a pole, the central point of the sports, is decked with garlands of flowers. There may be also the idea of a conspicuous mark round which the soldiers might rally, as in *Coriolanus*, V, iii, 72, 'that thou mayst . . . stick i' the wars Like a great sea-mark, standing every flaw, And saving those that eye thee!'—[Deighton might also have said that the garlanded village pole suggested, possibly, the 'boys and girls.'—ED.]

83. **The oddes is gone**] That is, there is now no longer any difference between youth and age, high and low, rich and poor.—ED.

84. **remarkeable**] WALKER (*Crit.* iii. 310) : The word still retained its etymological force. *Noticeable; worthy of mark.*—STAUNTON: In Shakespeare's time, the word 'remarkable' bore a far more impressive and appropriate meaning than with us. It then expressed not merely *observable* or *noteworthy*, but something profoundly striking and uncommon.

Char. Peace, peace, *Iras.* 92
Cleo. No more but in a Woman, and commanded
By ſuch poore paſſion, as the Maid that Milkes,
And doe's the meaneſt chares. It were for me, 95

92. Char. *Peace*...Iras.] Char. *Peace* ...*Iſis.* Warb. Om. Words.
92, 93. Char. *Peace*...Cleo. *No*] Cleo. *Peace*...*No* Han.
92. [seeing her recover. Cap.
93, 94. Mnemonic, Pope.
93–108. Mnemonic, Warb.
93. *more but in a*] Ff, Johns. *more but a mere* Rowe, Pope, Theob. Han. Warb. *more—but e'en a* Johns. conj. Cap. et cet. (subs.)
94. *paſſion*] *passions* Cap. conj. Var. '73.

92. **Peace, peace, Iras]** WARBURTON: Cleopatra is fallen into a swoon; her maids endeavour to recover her by invoking her by her several titles. At length, Charmian says to the other, 'Peace, peace, Iras'; on which Cleopatra comes to herself, and replies to these last words, 'No, you are mistaken, I am a mere woman like yourself.' Thus stands this senseless dialogue. But Shakespeare never wrote it so. We must observe then, that the two women call her by her several titles, to see which best pleased her; and this was highly in character; the Ancients thought, that not only men, but Gods too, had some names which, above others, they much delighted in, and would soonest answer to; as we may see by the hymns of Orpheus, Homer, and Callimachus. The Poet, conforming to this notion, makes the maids say, Sovereign Lady, Madam, Royal Egypt, Empress. And now we come to the place in question: Charmian, when she saw that none of these titles had their effect, invokes her by a still more flattering one: 'Peace, peace, ISIS!' for so it should be read and pointed: *i. e.* peace, we can never move her by these titles: Let us give her her favourite name of the Goddess ISIS. And now Cleopatra's answer becomes pertinent and fine: 'No more but a mere woman,' etc. *i. e.* I now see the folly of assuming to myself those flattering titles of divinity. My misfortunes, and my impotence in bearing them, convince me I am a mere woman and subject to all the passions of the meanest of my species. Here the Poet has followed history exactly, and what is more, his author Plutarch, who says, that Cleopatra assumed the habit and attributes of that Goddess, and gave judgements, or rather oracles to her people under the quality of the NEW ISIS.—JOHNSON: Of this [foregoing note] it may be truly said, that it at least deserves to be right, nor can he, that shall question the justness of the emendation, refuse his esteem to the ingenuity and learning with which it is proposed. I suppose, however, that we may justly change the ancient copy thus, 'No more, but *e'en* a woman.' I am inclined to think that she speaks abruptly, not answering her woman, but discoursing with her own thoughts: 'No more—but *e'en* a woman. I have no more of my wonted greatness, but am even a woman, on the level with other women; were I what I once was, it were for me to throw my scepter,' etc. 'Peace, peace, Iras,' is said by Charmian, when she sees the Queen recovering, and thinks speech troublesome.

95. **meaneſt chares]** MURRAY (*N. E. D. s. v.* Chare, *sb.*[1]): II. Extant sense. 5. *especially:* An occasional turn of work, an odd job, *especially* of household work; hence in plural the household work of a domestic servant. (The regular phrase in the U. S. where the word has the form *Chore.*) [The present passage is given as an example.]

To throw my Scepter at the iniurious Gods,
To tell them that this World did equall theyrs,
Till they had ſtolne our Iewell. All's but naught :
Patience is ſottiſh, and impatience does
Become a Dogge that's mad : Then is it ſinne,
To ruſh into the ſecret houſe of death,
Ere death dare come to vs. How do you Women ?
What, what good cheere? Why how now *Charmian*?
My Noble Gyrles? Ah Women, women ! Looke
Our Lampe is ſpent, it's out. Good ſirs, take heart,

96. *Scepter*] *sceptre* Knt et seq.
the iniurious] *th'injurious* Pope, +.
98. *ſtolne*] F_2. *ſtoln* F_3F_4, Rowe. *stoll'n* Pope, +, Cap. Dyce, Sta. Glo. Cam. (subs.) *stolen* Var. '73 et cet.
naught] *nought* F_4, Rowe, Pope, Han. Ran. Sta.
102. *vs.*] *us ?* Ff.
103. *What, what good cheere ?*] Ff, Rowe, Pope. *What, what, good cheer !* Theob. Warb. *What ? what ? good cheer !* Han. *What, what. Good cheer !* Johns. *What, what ? Good cheer !* Cap. et cet. (subs.)
104. *Gyrles ?*] *girls !* Cap. et seq.
105. *Good ſirs, ...heart,*] *Good sirs, ... heart :*— [to the Guard below. Mal. Steev. Varr. Knt, Coll. Sing.

95, 96, etc. **It were for me, To throw**, etc.] HUDSON: Cleopatra has been used to think herself and Antony so nearly equal with the gods, that the latter have no right to shut down so sternly upon them.—[I do not understand the passage in exactly this sense. I think that, possibly, Cleopatra's meaning is, that before the unjust gods had stolen her jewel, this world equaled theirs, and her own emblem of sovereignty was as potent a symbol as any they wielded, but now that her jewel is gone, it is befitting in her to fling her sceptre at them to let them know how little she now esteems it, and how much she despises them.—ED.]

99, 100. **impatience does Become a Dogge**, etc.] It is, perhaps, superfluous to remark that this does not mean that impatience turns into a dog, but that impatience is befitting only in a dog that's mad.—ED.

103, 104. **What, what good cheere ? . . . My Noble Gyrles**] This attempt at cheerfulness, the very last flickering of her sunny nature before it dies down for ever is, it seems to me, exquisitely pathetic. Under its influence she calls Iras and Charmian 'girls,' as her joyous companions of aforetime. But her woe and desolation overmaster her, and she again calls them 'Women, women.'—ED.

105. **Good sirs, take heart**] DYCE: Here to these words is usually added a stage-direction [first added by Malone] '*To the Guard below*'; but by 'sirs' Cleopatra means Charmian and Iras:—in V, ii, she says, '*Sirrah* Iras, go.' That in former days women were frequently so addressed, is proved by numerous passages of our old writers: *e.g.* in Beaumont and Fletcher's *Coxcomb*, IV, iii, the Mother says to Viola, Nan, and Madge, '*Sirs*, to your tasks, and show this little novice How to bestir herself,' etc.; and presently after, Nan and Madge call each other '*Sirrah*.' Again, in *A King and no King*, by the same dramatists, II, i, we find, '*Spaconia*. I do beseech you, madam, send away Your other women, and receive

Wee'l bury him : And then, what's braue, what's Noble,
Let's doo't after the high Roman faſhion,
And make death proud to take vs. Come,away,
This caſe of that huge Spirit now is cold.
Ah Women, Women ! Come, we haue no Friend
But Reſolution,and the breefeſt end.
Exeunt, bearing of Anthonies body.

[*Actus Quintus. Scene I.*]

Enter Cæſar, Agrippa, Dollabella, Menas, with his Counſell of Warre.

Cæſar. Go to him *Dollabella*, bid him yeeld.
Being ſo fruſtrate, tell him,
He mockes the pawſes that he makes.

106. *what's Noble,*] *what Noble,* F_2F_3.
107. *doo't*] F_2. *do't* F_3F_4, Rowe. *do it* Pope et seq.
112. Exeunt...] Exeunt ; those above bearing off the Body. Cap.
Scene VII. Rowe. Act V, Scene i. Pope et seq.
Cæsar's Camp. Rowe.
1. Menas] Mecænas, Gallus, Theob. Mecænas, Proculeius, Gallus, Han.
1, 2. with...Warre.] Om. Rowe. and Train. Theob.
4, 5. *Being...makes.*] Lines end, *mocks ...makes.* Han. Cap. Var. '78, '85, Dyce, Wh. Sta. Glo. Cam. Hal. Lines end, *by...makes.* Mal. Ran. Steev. Varr. Knt, Sing. Ktly. *us...makes* Coll. ii, iii.
4. *fruſtrate*] *fruſtate* F_4. *frustrated* Cap. Var. '78, '85.
5. *He mockes*] *he but mocks* Han. *he mocks us by* Mal. Ran. Steev. Varr. Knt, Coll. i, iii, Sing. Ktly. *that he mocks us By* Coll. ii.

from me A few sad words, which, set against your joys, May make 'em shine the more. *Panthea. Sirs*, leave me all. [Exeunt Waiting-women.'

1. **Menas**] THEOBALD (ed. ii) : Menas and Menecrates, we may remember, were two famous pirates, linked with Sextus Pompeius, and who assisted him to infest the Italian coast. We nowhere learn expressly, in the play, that Menas ever attached himself to Octavius's party. Notwithstanding, the Ff concur in marking the entrance thus, yet, in the two places in the scene, where this character speaks, they have marked in the margin, *Mec.*, so that, as Dr Thirlby [*Nichols, Illust.* ii, 228] sagaciously conjectured, we must cashier 'Menas' and substitute *Mecænas* in his room. [This change has been since then uniformly adopted.]

4, 5. **Being so frustrate, tell him, He mockes the pawses**, etc.] STEEVENS (*Variorum* of 1778) : 'He mocks the pauses that he makes' means that he plays wantonly with the intervals of time which he should improve to his own preservation. Or the meaning may be,—being thus defeated in all his efforts, and left without resource, tell him that these affected pauses and delays of his in yielding himself up to me, are mere idle mockery. 'He mocks the pauses' may be a licentious mode

[4, 5. Being so frustrate, tell him, etc.]

of expression for,—*he makes a mockery of us by these pauses; i. e.* he trifles with us. —In the *Variorum* of 1785, MALONE expressed the belief that the defect in metre proved that some words had been omitted which would have rendered the line intelligible. 'When Antony himself made these pauses, would he mock,' Malone asks, 'or laugh at them? and what is the meaning of *mocking a pause?*' He therefore conjectured that *us by* were the omitted words, and in his own later edition, in 1790, thus prints the line: 'Being so frustrate, tell him, he mocks *us by* The pauses,' etc. In this same edition of 1790 Malone rather disingenuously conveys the impression that the note by Steevens (quoted above), had been written after the line had been rendered intelligible by the emendation *us by*. I have, therefore, dated Steevens's note to show that it was written before Malone had, in his own estimation, amended the line. In Steevens's edition of 1793 appeared the following additional note by him:—I have left Malone's emendation in the text; though, to complete the measure, we might read,—'frustrate*d*,' or 'Being so frustrate, tell him *that* he mocks,' etc.; as I am well convinced we are not yet acquainted with the full and exact meaning of the verb *mock*, as sometimes employed by Shakespeare. [From COLLIER (ed. ii) we learn that this change, suggested by Steevens, 'tell him *that*,' is also given by the MS. Collier thereupon remarks]: The expression *to mock pauses* is far from intelligible; and it seems pretty certain that the old printer made some confusion between 'mocks' and *makes*, words so much alike in old MSS. Malone added *us by*, and they appear necessary in order to render the sense clear; at all events that object has been obtained, and the regularity of the verse preserved.—RITSON (*Cursory Crit.* p. 88): The two last words ['*us by*'] of this line are added by the present Irish editor, who observes that 'the defect of the metre,' of which he knows as much as a superannuated jack-ass, 'shows that something was omitted.' Former editors [see *Text. Notes*] supplied the measure by reading, 'Being so frustrate*d*, tell him he mocks'; which, it must be confessed, does not afford an easy sense. Shakespeare, however, would never have written the above hobbling line [Malone's] which has no sort of pretensions to metre. We may read, 'Being so frustrated, he mocks us by.'—[KNIGHT reluctantly approves of Malone's emendation, and prints it in brackets in his text. R. G. WHITE (ed. i) approves but does not adopt. HUDSON approves heartily and adopts, and does 'not see how it is possible to strain any sense at all out of the original reading.' For my part, I think Steevens supplies us with a sense when he says, in effect, that Anthony's pauses, now that he is utterly vanquished, are a mockery.—ED.

4. **frustrate**] ABBOTT (§ 342) gives a list of verbs, ending in *-te*, *-t*, and *-d*, which 'on account of their already resembling participles in their terminations, do not add *-ed* in the participle. . . . Words like "miscreate," "create," "consecrate" ['frustrate'] being directly derived from Latin participles, stand on a different footing, and may themselves be regarded as participial adjectives, with the addition of *-d*.' WALKER (*Vers.* 8) includes the present 'frustrate' in his list of words illustrating the rule that, 'Words such as *Juggler*, *tickling*, *kindling*, *England*, *angry*, *children*, and the like are,—as is well known,—frequently pronounced by the Elizabethan poets as though a vowel were interposed between the liquid and the preceding mute.' Of the present line, he asks, 'Can a good sense be made out of the original reading? the play of words seems a very strong argument in its favour; indeed, it seems impossible that this should be accidental. So—though it seems hardly worth while to accumulate instances of the same word used in the same manner,—Massinger, Middleton,

Dol. *Cæſar*, I ſhall. 6

Enter Decretas with the ſword of Anthony.

Cæſ. Whereſore is that? And what art thou that dar'ſt
Appeare thus to vs?

Dec. I am call'd *Decretas*, 10
Marke Anthony I ſeru'd, who beſt was worthie
Beſt to be ſeru'd: whil'ſt he ſtood vp, and ſpoke
He was my Maſter, and I wore my life
To ſpend vpon his haters. If thou pleaſe
To take me to thee, as I was to him, 15
Ile be to *Cæſar*: if ỹ pleaſeſt not, I yeild thee vp my life.

Cæſar. What is't thou ſay'ſt?

Dec. I ſay (Oh *Cæſar*) *Anthony* is dead.

Cæſar. The breaking of ſo great a thing, ſhould make
A greater cracke. The round World 20

6. [Exit Dolabella. Theob. et seq.

7, 10 etc. Decretas] Ff, Rowe. Dercetas Pope et seq.

15. *thee,*] *thee;* Rowe.
as I] *as I as* F_2.

16. ỹ] *thou* Ff.
I...life.] Separate line, F_4 et seq.
yeild] *yield* F_3F_4.

17. *ſay'ſt*] *ſayeſt* F_4, Rowe.

20–22. *A*...Anthony] Lines end, *shook* ... *Citizens*...*Antony* Theob. Warb. Johns. Ran. Ktly, Coll. iii. Lines end, *shook* ... *streets*, ... *Antony* Mal. Steev. Varr. Coll. i, Wh. Hal.

20. *cracke.*] *crack in nature.* Han. Cap.
cracke. The round World] *crack; The round world convulsive* Sing. conj. *crack in the round world* Daniel. *crack: and the rebounding world* Bulloch. *crack: the drown'd world* Sprenger. *crack: the round world so bereft* Words. *crack: the round uproared world* Huds. *crack: the round world in rending* Nicholson ap. Cam. *crack: the ruinated world* L. Campbell ap. Cam.

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and Rowleys *Old Law:* 'The law that should take away your old wife from you, . . . Is void and frustrate; so for the rest:' etc. [Massinger's *Works*, vol. iv, p. 568, ed. Gifford, 1805.] 'What we confirm the king will frustrate.' Marlowe's *Edward II.*,—*Works*, p. 178, ed. Dyce, 1858.

6. **I shall**] THEOBALD: I make no doubt but it should be marked here that Dollabella goes out. 'Tis reasonable to imagine he should presently depart upon Cæsar's command; so that the speeches placed to him in the sequel of this scene, must be transferred to Agrippa, or he is introduced as a mute. Besides, that Dollabella should be gone out, appears from this, that when Cæsar asks for him, he recollects that he had sent him on business. [For this use of 'shall' for *will*, both here and in line 82, below, see, if need be, ABBOTT, § 315.]

9. **Appeare thus to vs**] STEEVENS: That is, with a drawn and bloody sword in thy hand.

13. **I wore my life**] DEIGHTON: The figure is that of a dress worn for some special purpose, and also conveys the idea that to him life was as something external which could be put off at will, not an essential part of his being.

20, 21. **A greater cracke. The round World Should haue shooke Lyons**

Should haue ſhooke Lyons into ciuill ſtreets,
And Cittizens to their dennes. The death of *Anthony*
Is not a ſingle doome, in the name lay
A moity of the world.
Dec. He is dead *Cæſar*,
Not by a publike miniſter of Iuſtice,
Nor by a hyred Knife, but that ſelfe-hand
Which writ his Honor in the Acts it did,
Hath with the Courage which the heart did lend it,
Splitted the heart. This is his Sword,

22. *to*] *into* Theob. Warb. Johns. Ran. Ktly.
23. *the*] *that* Pope,+, Cap. Var. '73.
27. *Knife,*] *knife:* Rowe et seq.
ſelfe-hand] *self hand* Cap. Var. '78 et seq.
30. *Splitted the heart.*] *Splitted the heart itself* Han. Cap. *Split that self noble heart* Coll. ii (MS). *Splitted the heart. Cæsar*, or *Splitted that very heart.* Elze.

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into ciuill streets] JOHNSON: I think here is a line lost, after which it is in vain to go in quest. The sense seems to have been this: 'The round world should have shook,' and this great alteration of the system of things should send 'lions into streets, and citizens into dens.' There is sense still, but it is harsh and violent.—STEEVENS: I believe we should read, 'A greater crack *than this:* The *ruin'd* world,' *i. e.* the general disruption of elements should have *shook*, etc. Shakespeare seems to mean that the death of so great a man ought to have produced effects similar to those which might have been expected from the dissolution of the universe, when all distinctions shall be lost. Perhaps, however, Shakespeare might mean nothing more here than merely an earthquake, in which the shaking of the *round world* was to be so violent as to toss the inhabitants of woods into cities and the inhabitants of cities into woods.—MALONE: The defect of the metre strongly supports Dr Johnson's conjecture, that something is lost. Perhaps the passage originally stood thus: 'The round world should have shook; *Thrown hungry* lions into civil streets,' etc. . . . The words omitted were perhaps in the middle of the line, which originally might have stood thus in the MS: 'Lions *been hurtled* into civil streets,' etc.—TYRWHITT: The sense, I think, is complete and plain, if we consider 'shook' (more properly *shaken*) as the participle past of a verb *active*.—[That there is here an omission is also the opinion of COLLIER, DYCE, R. G. WHITE, STAUNTON, DEIGHTON, ROLFE, and of WALKER (see IV, viii, 9). But as the meaning is perfectly clear, and forcibly expressed, for my part, the tears live in an onion that shall water the sorrow for any loss.—ED.]

27. **selfe-hand**] See ABBOTT, § 20.

30. **Splitted the heart**] COLLIER (ed. ii): This line cannot be right, for although 'splitted' might be allowed on the score of 'splitted in the midst,' and 'splitted my poor tongue' in the *Comedy of Errors*, yet the line is otherwise defective, and the MS gives it '*Split that self noble* heart. This is his sword,' which we cannot but persuade ourselves is right, seeing that just above we have 'that self-hand' in the same way that we have 'self noble heart' in the line in question as amended. The

I robb'd his wound of it : behold it ſtain'd
With his moſt Noble blood.
Cæſ. Looke you ſad Friends,
The Gods rebuke me, but it is Tydings
To waſh the eyes of Kings.
Dol. And ſtrange it is,
That Nature muſt compell vs to lament
Our moſt perſiſted deeds.
Mec. His taints and Honours, wag'd equal with him.

31. *wound*] *mortal wound* Words.
33. *you ſad Friends,*] F_2. *you, ſad friends,* F_3F_4, Rowe, Pope. *you sad, friends,* Theob. et cet.
34. *it is Tydings*] *it tidings is* Ktly. *Tydings*] *a Tydings* F_2. *a Tidings* F_3F_4, Cap. Var. '78, '85, Ran. Steev. Var. '03, '13, Dyce ii, iii, Coll. iii. *a tiding* Rowe, Pope, Theob. Han. Warb.
36, 40. Dol.] Agr. Theob. et seq.
37. *muſt compell*] *most compels* Sta. conj. (*Athen.* 26 Apr. 1873.)
39, 43. Mec.] Men. F_3F_4, Rowe, Pope.
39. *wag'd*] Knt, Dyce, Sta. *way* F_2. *may* F_3F_4. *weigh'd* Rowe, Pope, Theob. Han. Warb. Cap. Coll. ii, iii (MS). *wagged* Anon. (*Gent. Mag.* 1790, lx, p. 126.) *waged* Johns. et cet.
wag'd...him] Separate line, Pope et seq.
with him.] *in him.* Rowe, +.

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change adds much force and grace to the tribute Dercetas is paying to his dead master.

33. **Looke you ſad Friends**] THEOBALD : It is requisite to transpose the comma [after 'you' in Pope's edition, and place it after 'sad'; because] Octavius's friends would probably avoid showing any concern on the news of Antony's death, lest it should give displeasure to Cæsar; which Cæsar observing, it shows a noble humanity in him to bid them share in such a sorrow, and to tell them it is a calamity that ought to draw tears even from the eyes of Princes. Young Prince Henry, upon his father's death, speaks just in the same manner to his brothers; and tho' he would not have them mix fear with their affliction, he encourages them in their sorrow—'Yet be sad, good brothers, For, by my faith, it very well becomes you.'—*2 Hen. IV:* V, ii, 49.

34. **but it is Tydings**] JOHNSON : That is, may the gods rebuke me, *if this be not* tidings to make kings weep. 'But' again, for *if not.* [Johnson probably here refers to III, xi, 50, which see, and also IV, xi, 2. 'Tidings' has already been used as a singular noun in 'this tidings' IV, xiv, 137; which justifies those editors who prefer the reading of F_2, if they need any justification.—ED.]

35. **To waſh the eyes of Kings**] CRAIK (p. 194) : 'Wash,' an Anglo-Saxon word (preserved also in the German *waschen*), is used in what is probably its primitive sense of immersing in or covering with liquid. Thus we say to *wash* with gold or silver.

36. **Dol. And**, etc.] DANIEL (p. 83) : I would continue this speech to Cæsar, and, in line 38, for '*perſiſted*' would read, *perfited.*—HUDSON accepted this distribution of speeches; 'surely,' he says, 'this speech comes more fitly from Cæsar' [than from Agrippa, to whom it had been assigned by Theobald].

39. **wag'd equal with him**] STEEVENS : It is not easy to determine the precise meaning of the word *wage.* In *Othello,* it occurs again : 'To wake, and wage a

Dola. A Rarer ſpirit neuer
Did ſteere humanity : but you Gods will giue vs
Some faults to make vs men. *Cæſar* is touch'd.
Mec. When ſuch a ſpacious Mirror's ſet before him,
He needes muſt ſee him ſelfe.
Cæſar. Oh *Anthony*,
I haue followed thee to this, but we do launch
Diſeaſes in our Bodies. I muſt perforce
Haue ſhewne to thee ſuch a declining day,
Or looke on thine : we could not ſtall together,
In the whole world. But yet let me lament

42. *make*] *mark* Cap.
43, 44. *When...ſelfe.*] Aside. Ktly.
43. *Mirror's*] *Mirrors* F_2.
46. *I haue*] *I've* Pope, +, Dyce ii, iii. *Have I* Coll. '53.
followed] Ff, Rowe, Var. '73. *follow'd* Pope et cet.
46. *this, but*] *this—but* Pope, +. *this;* Cap. et seq.
launch] Ff, Rowe, Cap. *launce* Pope, Han. *lance* Theob. et cet.
49. *looke*] *look'd* Han. Wh. i, Walker, Dyce ii, iii, Huds.

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danger profitless.' [I, iii, 38, of this ed., with note]. It may signify to *oppose*. The sense will then be, 'his taints and honours were an equal match,' *i. e.* were opposed to each other in just proportions, like the counterparts of a wager.—RITSON: Read, *weigh*, with F_3, where it is only mis-spelled 'way.' So in *Shore's Wife*, by A. Chute, 1593: 'notes her myndes disquyet To be so great she seemes downe wayed by it.'—[As concerns the meaning, there is little to choose between *wage* and *weigh*, if we accept *wage* in the sense of *opposing, contending*, as we find it in *Lear*, 'To wage against the enmity of the air' (II, iv, 206). It is to such cases that the scholastic law applies, *durior lectio preferenda est*, and this, I think, points to 'wag'd.'—ED.]

39. with] For this use of 'with,' which ABBOTT (§ 193) says is here equivalent to *in*, see I, i, 72.

40. spirit] For the pronunciation, here a disyllable, see I, ii, 143.

46, etc. I haue followed . . . we do launch, etc.] STEEVENS: 'Launch' was the ancient, and is still, the vulgar pronunciation, of *lance*. Nurses always talk of *launching* the gums of children, when they have difficulty in cutting teeth. 'I have followed thee,' says Cæsar, 'to this'; *i. e.* I have pursued thee, till I compelled thee to self-destruction. But, adds the speaker (at once extenuating his own conduct, and considering the deceased as one with whom he had been united by the ties of relationship as well as policy, as one who had been a part of himself), the violence, with which I proceeded, was not my choice; I have done but by him as we do by our own natural bodies. I have employed force, where force only could be effectual. I have shed the blood of the irreclaimable Antony, on the same principle that we *lance* a disease incurable by gentler means.

48. declining day] See III, xiii, 32.

49. Or looke on thine] The change to *look'd* seems to me not only superfluous, but injurious.—ED.

With teares as Soueraigne as the blood of hearts,
That thou my Brother, my Competitor,
In top of all deſigne ; my Mate in Empire,
Friend and Companion in the front of Warre,
The Arme of mine owne Body, and the Heart
Where mine his thoughts did kindle; that our Starres
Vnreconciliable, ſhould diuide our equalneſſe to this.
Heare me good Friends,
But I will tell you at ſome meeter Seaſon,
The buſineſſe of this man lookes out of him,
Wee'l heare him what he ſayes.

Enter an Ægyptian.

Whence are you ?

Ægyp. A poore Egyptian yet, the Queen my miſtris

51. *Soueraigne*] *Soveragin* F_4.
53. *deſigne ;*] *design*, Rowe et seq.
56. *his*] *its* Pope, Theob. Han. Warb. *kindle ;*] *kindle,*— Cap. Var. '78 et seq.
57. *Vnreconciliable*] *unreconcilable* F_3. *unreconcileable* F_4. *diuide*] *have divided* Pope, Theob. Warb. Johns.
57, 58. *our...Friends,*] One line, Pope et seq.
58. *Friends,*] *friends*— Han. Johns. et seq. (subs.)
59. *Seaſon,*] Ff, Johns. *season*— Rowe, Pope. *season.* Theob. et cet.
61–63. *Wee'l...you ?*] One line, Rowe et seq.
62. Enter...] Ff. After *you ?* line 63, Rowe, Pope, Theob. Han. Warb. After *Friends*, line 58, Wh. Sta. Cam. After *Seaſon*, line 59, Johns. et cet. Ægyptian.] Messenger. Cap. Mal. Var. '21, Knt.
63. *Whence*] *Now whence* Han. *Whence, and who* Steev. conj. *you ?*] *you, sir ?* Cap. *you ? What ?* Walker.
64. *yet*] Om. Cap. *yet, the*] Ff, Rowe i. *yet; the* Rowe ii, +, Varr. Ran. *yet. The* Theob. Mal. et seq.

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52. **Competitor**] That is, colleague. See I, i, 21 ; I, iv, 5.

53. **In top of all designe**] That is, in all our highest ambitions.

56. **his thoughts**] The use of *its* had not yet become universal ; else it would have been used here. In introducing it Pope ran a little before the years.

57. **should diuide our equalnesse to this**] JOHNSON : That is, should have made us, in our equality of fortune, disagree to a pitch like this, that one of us must die.

61. **heare him what he sayes**] For other examples of a redundant object, see ABBOTT, § 414.

64. **Egyptian yet,**] JOHNSON : If this punctuation be right [Theobald's], the man means to say that he is yet an Ægyptian, that is, 'yet a servant of the Queen of Egypt,' though soon to become a subject of Rome.—STAUNTON : 'Yet,' that is, *now*.—DEIGHTON : Perhaps the meaning is 'one who, though conquered, still boasts himself an Egyptian.'—JOHN HUNTER : I apprehend Cleopatra to be the 'poor Egyptian,' and that the line should be written thus: 'A poor Egyptian, yet the queen my mistress' ; where 'yet' means *but not less*.—[I think that there is much more to

Confin'd in all, ſhe has her Monument
Of thy intents, deſires, inſtruction,
That ſhe preparedly may frame her ſelfe
To'th'way ſhee's forc'd too.
Cæſar. Bid her haue good heart,
She ſoone ſhall know of vs, by ſome of ours,
How honourable, and how kindely Wee
Determine for her. For *Cæſar* cannot leaue to be vngentle
Ægypt. So the Gods preſerue thee. *Exit.*
Cæſ. Come hither *Proculeius.* Go and ſay
We purpoſe her no ſhame : giue her what comforts
The quality of her paſſion ſhall require ;
Leaſt in her greatneſſe, by ſome mortall ſtroke
She do defeate vs. For her life in Rome,
Would be eternall in our Triumph : Go,
And with your ſpeedieſt bring vs what ſhe ſayes,

65. *all, ...Monument*] *all she has, her Monument*, Rowe et seq.

66. *intents, deſires,*] Ff, Rowe i. *intents, desires* Rowe ii. *intents desires* Pope et seq.

68. *too.*] F_1.

71. *honourable*] *honourably* Pope, +, Cap. Varr. Ran. Wh. ii.
kindely] *kindly* Ff.

72. *Determine*] *Determin' d have* Cap.
For] Om. Words.
leaue...vngentle] Ff, Rowe i. *leave to be gentle.* (as one line) Cap. *learn to be ungentle.* Tyrwhitt, Dyce, Words. *live to be ungentle.* Rowe ii et cet.

72. *to be vngentle*] Separate line, Pope et seq.
vngentle] Ff. *ungentle.* Rowe et seq.

73. *So*] Om. Rowe ii. *May* Pope, Theob. Han. Warb.

77. *Leaſt*] F_3. *Left* F_2F_4.

79. *eternall in*] *eternalling* Thirlby, Han. Cap.

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be said in favour of this interpretation than against it. It sounds very like a propitiatory message such as Cleopatra, on this occasion, would send ; and accords with the assertion that the Monument is now all that she possesses. Moreover, Cæsar's question is '*Whence* are you?' not '*Who* are you?'—this almost necessitates Hunter's interpretation.—ED.]

71. **How honourable**] See ''Tis noble spoken,' II, ii, 115. It may be, however, that the termination *-ly*, attached to 'kindly,' is supposed to be effective for 'honourable' also. See WALKER (*Crit.* i, 218), or ABBOTT (§ 397), or SCHMIDT (*Lex.* p. 1419, 6).

72. **Cæsar cannot leaue**] COLLIER (ed. i) : This was altered to *live* by Southern, in his copy of F_4. He anticipated Pope [Rowe, ed. ii] in a change, which, if not made, would directly contradict the poet's meaning.—DYCE : I adopt the correction made by Tyrwhitt in his copy of F_2 in the British Museum.

78, 79. **her life in Rome, Would be eternall**, etc.] JOHNSON : The sense is, 'If she dies here, she will be forgotten, but if I send her in triumph to Rome, her memory and my glory will be eternal.'

And how you finde of her.
Pro. *Cæſar* I ſhall. *Exit Proculeius.*
Cæſ. *Gallus*, go you along : where's *Dolabella*, to ſecond *Proculeius* ?
All. *Dolabella.*
Cæſ. Let him alone : for I remember now
How hee's imployd : he ſhall in time be ready.
Go with me to my Tent, where you ſhall ſee
How hardly I was drawne into this Warre,
How calme and gentle I proceeded ſtill
In all my Writings. Go with me, and ſee
What I can ſhew in this. *Exeunt.*

[*Scene II.*]

Enter Cleopatra, Charmian, Iras, and Mardian.

Cleo. My deſolation does begin to make
A better life : Tis paltry to be *Cæſar.:*
Not being Fortune, hee's but Fortunes knaue,
A miniſter of her will : and it is great
To do that thing that ends all other deeds,

81. *you*] *yon* F_2.
83. *along :*] *along ;* [Exit Gallus. Han. et seq.
83, 84. *to ſecond* Proculeius] Separate line, Pope et seq.
85. All.] Agr. Mec. Mal. et seq. (except Coll.)
88. *Tent,*] *tent ;* Cap. et seq.
Scene VIII. Rowe. Scene II. Pope et seq.
The Monument. Rowe.
1. and Mardian.] Mardian, and Seleucus. Rowe. Om. Cap. et seq.
6. *deeds,*] *deeds ;* Theob. et seq.

81. **you finde of her**] For other examples, where 'of' means *concerning, about*, see ABBOTT, § 174, or FRANZ, § 364, or I, iv, 81.

1. **Enter Cleopatra, etc.**] DYCE (ed. ii) : When the play was originally acted, they all entered here (as in scene xv. of the preceding act) on what was called the upper-stage; but how the business of the present scene was managed after the seizure of Cleopatra, I cannot pretend to determine.

2, 3. **My desolation . . . better life**] Words, as significant as they are pathetic. —ED.

4. **Fortunes knaue**] JOHNSON : That is, the servant of fortune.

6–9. **To do that thing . . . and Cæsars**] WARBURTON : The action of suicide is here said to shackle accidents ; to bolt up change ; to be the beggar's nurse and Cæsar's. So far the description is intelligible. But when it is said that it sleeps and never palates more the dung, we find neither sense nor propriety : which is occasioned by the loss of a whole line between the third and fourth, and the corrupt reading of

Which ſhackles accedents, and bolts vp change; 7
Which ſleepes, and neuer pallates more the dung,
The beggers Nurſe, and *Cæſars.* 9

7. *accedents*] *accidents* Ff. *accident* Anon. ap. Cam.

change;] *change,* Rowe, Pope, Han.

8. *Which ... dung*] (*Which ... dugg:*) Warb.

8, 9. *Which... The*] *Which makes us sleep, nor palate more the dug O' th'* Han.

8. *pallates*] *pallats* Ff, Rowe, Pope. *palates* Theob.

dung] Ff, Rowe, Pope, Theob. ii, Johns. Cap. Varr. Mal. Ran. Steev. Varr. Knt, Coll. Del. Sing. Wh. i, Ktly, Cowden-Clarke, Huds. Rlfe, Irving. *dugg* Warb. Theob. i. *dug* Han. Dyce, Coll. ii, iii (MS), Sta. Glo. Cam. Hunter, Dtn, Wh. ii. *wrong* Cartwright. *tongue* B. Nicholson (*N. & Qu.* III, vii, 395, 1865).

8, 9. *dung ... Nurſe*] *doom ... curſe* Bailey.

9. *The*] *Of the* Ktly conj.

9, 20, 57. *beggers*] *beggar's* F_3F_4.

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the last word in the fourth. We should read the passage thus: 'And it is great To do the thing that ends all other deeds; Which shackles accidents, and bolts up change; [*Lulls wearied nature to a sound repose;*] Which sleeps, and never palates more the *dugg:* The beggar's nurse and Cæsar's.' That this line in books was the substance of that lost, is evident from its making sense of all the rest: which are to this effect. 'It is great to do that which frees us from all the accidents of humanity, lulls our over-wearied nature to repose (which now sleeps and has no more appetite for worldly enjoyments), and is equally the nurse of Cæsar and the beggar.'—SEWARD (Note on *The False One*, IV, ii, p. 139): When we speak in contempt of anything, we generally resolve it into its first principles: Thus, man is dust and ashes, and the food we eat, the dung, by which first our vegetable, and from thence our animal, food is nourished. Thus Cleopatra finding she can no longer riot in the pleasures of life, with the usual workings of a disappointed pride, pretends a disgust to them, and speaks in praise of suicide [as in the present lines]. From the observations above, nothing can be clearer than this passage: 'both the beggar and Cæsar are fed and nursed by the dung of the earth.' Of this sense there is a demonstration in [I, i, 48].—HEATH (p. 466): That is, which sleeps, and hath no further relish for the trash and dung of this earth, which dung is equally necessary to the support of Cæsar, as of the meanest beggar. In what sense Warburton could understand death to be equally the nurse of Cæsar and the beggar, or indeed to be the nurse of either, is inconceivable.—CAPELL (i, 49): The sentiment in line 8 is not unlike one in I, i, 48, and the expressions which that is couch'd in, shew plainly what 'dung' means in this line, viz.—the earth, and it's *dungy* productions; and to mark her contempt of them, and of Cæsar too at the same time, she calls them—the nourses or nourishers both of him and the beggar.—JOHNSON: The difficulty of the passage, if any difficulty there be, arises only from this, that the act of suicide, and the state which is the effect of suicide, are confounded. Voluntary death, says she, is an act *which bolts up change;* it produces a state, 'Which sleeps, and never palates more the dung, The beggar's nurse and Cæsar's.' Which has no longer need of the gross and terrene sustenance, in the use of which Cæsar and the beggar are on a level. The speech is abrupt, but perturbation in such a state is surely natural.—BOSWELL: 'The beggar's nurse and Cæsar's' means, I apprehend, 'death' (as Warburton has observed), and not, as Johnson supposed, the gross substance on which Cæsar and the beggar were fed.—[KNIGHT agrees with Boswell that the 'beggar's nurse is, unquestionably,

Enter Proculeius. 10

Pro. *Cæſar* ſends greeting to the Queene of Egypt,

10. Enter...] Enter...and Gallus below. Han. Enter...and Gallus, with Soldiers, at the Door of the Monument, without. Cap.

death.']—COLLIER (ed. ii): This [*dug*] is an admirable, though merely literal emendation in the MS. What Cleopatra says is, that self-destruction prevents all change, and no longer requires, or 'palates' the *dug*, which affords nutriment to all mankind, whether high or low.—DYCE (ed. ii): To me the word 'nurse' is almost alone sufficient evidence that 'dung' is a transcriber's or printer's mistake for *dug*,—which was the more liable to be corrupted, as it was formerly often spelt *dugge* (so the folio has, in *Rom. & Jul.* I, iii, 'on the nipple of my *Dugge*'). The sense I conceive to be, 'and never more palates that dug which affords nourishment as well to the beggar as to Cæsar.'—ANON. (*Blackwood*, Oct. 1853, p. 469): The sense probably is, —'It is great to do the thing (suicide) which causes us to sleep, and never more to taste the produce of the earth, which nourishes alike Cæsar and the beggar. The MS correction [Warburton's] certainly does not mend matters. This reading affords no extrication of the construction, 'which sleeps,' which we have ventured to explain as 'which *lays us* asleep, and *causes us* never more to palate or taste,' etc.—R. G. WHITE (ed. i): As I am unable to discern what is the dug which is 'the beggar's nurse and Cæsar's,' and as the word in the text is expressive of the speaker's bitter disgust of life, I make no change.—STAUNTON: 'Dung' for *dug* is an obvious misprint, though not wanting defenders.—HUDSON: 'Nurse' appears to be used here for *nourishment*. Cleopatra is speaking contemptuously of this life, as if anything that depends upon such coarse, vulgar feeding were not worth keeping. But Cleopatra has never *palated* the *dug* since she was a baby; and the sense of the passage clearly requires some contemptuous word for the *common* supports of human life, as such,—the food she has to palate every day.—DEIGHTON: That is, which produces a state in which one sleeps a lasting sleep and has no need to taste the dug by which poor and rich, great and small, are nourished, *i. e.* no need of the sustenance of life. . . . There seems a considerable difference between speaking of the earth as fertilized by manure into furnishing food, and a human being feeding on dung.—IRVING EDITION: It seems more natural to suppose that the word 'dung' is simply a periphrasis for the fruits of the fertilizing earth, used, certainly in a spirit of bitter mockery and supreme contempt.—THISELTON (p. 25): A reminiscence of Anthony's words in I, i, 48. Nowhere are such reminiscences used with more effect than in the close of this tragedy where they suggest the integrity of Cleopatra's attachment to Anthony. Shakespeare meant us to leave Cleopatra, notwithstanding her failings, with feelings of sympathy and admiration, and that our last thoughts should be of 'the glory of her womanhood.'—[There is a strength in the very coarseness of the word 'dung' which, to me, strongly commends it. Only a poet, strong in his own strength, and conscious of his own supremacy, and 'nearness to the eternal verities,' would have dared to use it. This elemental vigour is, to me, wholly lacking in Warburton's substitution. Surely it does not need either natural death or suicide to cause us to cease from palating the dug. The palating of it ceases with weaning. It is while we palate it, before we are weaned, that an aversion to it can be created. When we cease to have any love for it, death can then produce no aversion. In order, therefore, to change love for the dug into indifference to it, should not suicide be restricted to babes at the breast?—ED.]

And bids thee ſtudy on what faire demands
Thou mean'ſt to haue him grant thee.
Cleo. What's thy name ?
Pro. My name is *Proculeius*.
Cleo. *Anthony*
Did tell me of you, bad me truſt you, but
I do not greatly care to be deceiu'd
That haue no vſe for truſting. If your | Maſter
Would haue a Queece his begger, you muſt tell him,
That Maieſty to keepe *decorum*, muſt |
No leſſe begge then a Kingdome : If he pleaſe
To giue me conquer'd Egypt for my Sonne,
He giues me ſo much of mine owne, as I
Will kneele to him with thankes.
Pro. Be of good cheere :
Y'are falne into a Princely hand, feare nothing,
Make your full reference freely to my Lord,
Who is ſo full of Grace, that it flowes ouer
On all that neede. Let me report to him
Your ſweet dependacie, and you ſhall finde
A Conqueror that will pray in ayde for kindneſſe,

14, 16, 34. Cleo.] Cleo. [within.] Mal. Steev. Varr. Knt, Sing. Ktly.
14. *thy*] *the* F_4.
15. *My*] *May* F_2.
17. *bad*] *bade* Theob. ii, Warb. Johns. Var. '73 et seq.
20. *Queece*] F_1.
21. decorum] Ff, Rowe, +. *decorum* Cap.
24. *as I*] *and I* M. Mason.
25. *kneele*] *kneel for* Han.
thankes] *thanks for* Cap. conj. Ktly.
27. *Y'are*] Ff, Sing. Wh. Ktly. *You're* Rowe, +, Dyce, Sta. Glo. Cam. *You are* Cap. et cet.
falne] F_2. *faln* F_3F_4, Rowe, Pope. *fal'n* Theob. +, Cap. Dyce, Sta. Glo. Cam. *fallen* Var. '73 et cet.
28. *reference*] *reverence* Words.
29. *ſo*] Om. F_3F_4.
31. *dependacie*] F_2.
32. *pray in*] *pray, in* Pope, Theob. i.

17–19. **but I do not greatly . . . for trusting**] HUDSON: Cleopatra is exceedingly shrewd and artful in this: To throw Proculeius off his guard, she gives him to understand that she is pretty much indifferent whether he be true or not. That is just the thing to make Cæsar feel sure of having her at his command, and so he will be less secret as to his purpose, or what he means to do with her; which is what she most of all desires to learn.

32. **that will pray in ayde for kindnesse**] HANMER: 'Praying in aid' is a term used for a petition made in a court of justice for the calling in of help from another that hath an interest in the cause in question.—CAPELL (i, 49): This means,—who is even ready to pray those to accept of his kindness and grace, who ask it sub-

Where he for grace is kneel'd too.
Cleo. Pray you tell him,
I am his Fortunes Vaſſall, and I ſend him
The Greatneſſe he has got. I hourely learne
A Doctrine of Obedience, and would gladly
Looke him i'th'Face.
Pro. This Ile report (deere Lady)
Haue comfort, for I know your plight is pittied
Of him that caus'd it.
Pro. You ſee how eaſily ſhe may be ſurpriz'd :

33. *too*] F_2. *to* F_3F_4.
35. *ſend him*] *bend to* Han.
38. *i'th'*] *i'the* Cap. et seq.
41, 42. *caus'd it.* Pro. *You*] *caus'd it. Fare you well.*— [Aside.] *Hark Gallus! You* Cap. *caus'd it.* [Aside.] *You* Johns. Varr.
42. [Here Gallus, and Guard, ascend the Monument by a Ladder, and enter at a back-window. Theob. Warb. Johns. Here Proculeius, and two of the guard, ascend the Monument by a Ladder placed against a window, and having descended, come behind Cleopatra. Some of the guard unbar and open the gates. Mal. et seq. (subs.) ...the gates, discovering the lower room of the Monument. Cowden-Clarke.
42. Pro. *You*] Gal. [*Aside to* Pro.] *You* Cowden-Clarke.
42, 43. Pro. *You.../urpris'd: Guard ...come.*] Char. *You.../urpris'd: Guard ... come.* Ff, Rowe. Char. *You ... ſurpris'd.* Pro. *Guard...come.* Pope. Gall. *You ... ſurpris'd.* Pro. *Guard ... come.* Theob. Han. Warb. [Aside.] Cap. Var. '78, '85. Gall. *You...ſurpris'd. Guard ...Come.* Mal. et cet.

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missively.—HUDSON: The meaning is, when you sue to him for mercy, as to a superior, he will sue for your kindness as an ally, and as having an interest in common with him.

35, 36. **I send him The Greatnesse he has got**] CAPELL (i, 49): Homage of great people to persons greater than them, was (and still is), in many countries, accompany'd with presents: Cleopatra, in her reply, acknowledges herself Cæsar's vassal, and that she ow'd him homage as such; but that, having nothing in way of present to send him, she sent him *his own greatness;* intimating—that he was master of hers, and of the fortunes of all the world, and could not be disturb'd in them.—JOHNSON: I allow him to be my conqueror; I own his superiority with complete submission.—M. MASON: Johnson has mistaken the meaning of this passage, nor will the words bear the construction he gives them. It appears to me, that by *the greatness he has got*, she means her crown which he has won; and I suppose that when she pronounces these words, she delivers to Proculeius either her own crown, or some other ensign or royalty.—[I preſer Johnson's interpretation, which is, substantially, that of Capell.—ED.]

42. MALONE: In the old copy there is no stage-direction. That which is now inserted [see *Text. Notes*] is formed on the old translation of Plutarch: 'Proculeius came to the gates that were very thicke & strong, and surely barred, but yet there were *some cranewes through the which her voyce might be heard*, and so they *without* vnderstood, that *Cleopatra* demaunded the kingdome of Egypt for her sonnes: and that *Proculeius* aunswered her, that she should be of good cheare, and not be affrayed

Guard her till *Cæſar* come. 43

43. *Guard*] [*Aloud to* Pro.] *Guard* Cowden-Clarke.

come.] [*come.* Exit Proculeius. Gallus maintains converse with Cleopatra. Re-enter, into the Monument, from behind, Proculeius, and Soldiers, hastily. Cap. *come.* Exit. Var. '78, '85. *come.* To Proculeius and the guard. Exit Gallus. Mal.

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to referre all vnto *Cæsar*. After he had viewed the place very well, he came and reported her answere vnto Cæsar. Who immediatly sent *Gallus* to speake once againe with her, and bad him purposely hold her with talke, *whilest Proculeius did set vp a ladder against that high window, by the which Antonius was trised vp, and came downe into the monument with two of his men hard by the gate*, where *Cleopatra* stood to heare what *Gallus* sayd vnto her. One of her women which was shut in her monumẽts with her, saw *Proculeius* by chance as he came downe, and shreeked out, O poore *Cleopatra*, thou art taken. Then when she saw *Proculeius* behind her as she came from the gate, she thought to haue stabbed her selfe in with a short dagger she wore of purpose by her side. But *Proculeius* came sodainly vpon her, and taking her by both the hands, sayd vnto her. *Cleopatra*, first thou shalt do thy selfe great wrong, and secondly vnto *Cæsar*: to depriue him of the occasion and oportunitie, openly to shew his bountie and mercie, and to giue his enemies cause to accuse the most curteous and noble Prince that euer was, and to appeache him, as though he were a cruell and mercilesse man, that were not to be trusted. So euen as he spake the word, he tooke her dagger from her, and shooke her clothes for feare of any poyson hidden about her.'—[See *Appendix, Plutarch.* I have not recorded in the *Text. Notes* all the stage-directions given by the early editors in their vain reachings after those which would satisfy all requirements; nor have I recorded all the minor variations of the modern editors. For my own part, I see no need of any stage-direction at all. It is, at least for me, quite sufficient to see that the Romans rush in and seize the Queen. In these thrilling moments, how they got in, I neither know nor care. Nor does any one in the audience ever know how they entered, and would not know, unless the stage-manager came forward and read aloud Plutarch, or Malone's directions.—ED.]

42, 43. **Pro. You see how easily . . . Cæsar come**] The Ff, followed by ROWE and POPE, give this speech to Charmian. THEOBALD, however, attributed this distribution to the two latter editors, and remarks: This blunder was for want of knowing, or observing, the historical fact. When Cæsar sent Proculeius to the queen, he sent Gallus after him with new instructions; and while one amused Cleopatra with propositions from Cæsar, through the crannies of the monument, the other scaled it by a ladder, entered it at a window backward, and made Cleopatra, and those with her, prisoners. I have reformed the passage, therefore (as, I am persuaded, the author designed it), from the authority of Plutarch.—JOHNSON: This line, in the first edition, is given to Proculeius; and to him it certainly belongs, though perhaps misplaced. I would put it at the end of his foregoing speech: 'Where he for grace is kneel'd to. *Aside to Gallus.* You see how easily she may be surpriz'd'; Then, while Cleopatra makes a formal answer, Gallus, upon the hint given, seizes her, and Proculeius, interrupting the civility of his answer: '—your plight is pitied Of him that caus'd it,' cries out: 'Guard her till Cæsar come.'—MALONE: It is clear, from the passage quoted from Plutarch in the preceding note, that this ['*Pro.*'] was an error of the compositor's at the press, and that it belongs to Gallus; who,

Iras. Royall Queene.
Char. Oh *Cleopatra*, thou art taken Queene.
Cleo. Quicke, quicke, good hands.
Pro. Hold worthy Lady, hold:
Doe not your ſelfe ſuch wrong, who are in this
Releeu'd, but not betraid.

44. *Royall*] *O royal* Theob.+, Cap. Ktly.
Queene.] *Queen*— Han.
45. *taken*] *taken*, Rowe ii.
46. *hands.*] *hands.* [Drawing a Dagger. The Monument is open'd; Pro. rushes in and disarms the Queen. Theob.
47. [staying her. Cap. Seizes and disarms her. Mal.

after Proculeius hath, according to his suggestion, ascended the monument, goes out to inform Cæsar that Cleopatra is taken. That Cæsar was informed immediately of Cleopatra's being taken, appears from Dolabella's first speech to Proculeius on his entry: 'Proculeius, What thou hast done, thy master Cæsar knows,' etc. [See lines 77, 78.] This information, it is to be presumed, Cæsar obtained from Gallus. The stage-directions being very imperfect in this scene in the old copy, no *exit* is here marked; but as Gallus afterwards enters along with Cæsar, it was undoubtedly the author's intention that he should here go out.—WALKER (*Crit.* ii, 177) has an Article on 'Instances in which Speeches are assigned in the Folio to Wrong Characters,' in the course of which he remarks (p. 185) that, 'Errors in the assignment of speeches,—including cases in which two speeches have been confused into one, or the like,—are remarkably frequent in the Folio. I have just cited sixty or more instances [sixty-six, by my counting.—ED.] in which this has taken place, even according to the universally received text. This being the case, there is no reason why we should be scrupulous in asserting the same of other passages, where the context clearly indicates it. [The present line is among the sixty-six.]—THISELTON (p. 26): If it were desired to follow Plutarch, the simplest way would be, perhaps, to regard this line as the commencement of a new scene the interval being taken up with the movements of Proculeius, but the fact that Gallus, whose presence talking with Cleopatra is essential to Plutarch's account, does not enter till later shows that Shakespeare did not intend to follow his authority slavishly. It therefore seems preferable to suppose that the ladder was fixed by the soldiers during Proculeius' previous conversation with Cleopatra, and that he, instead of going to Cæsar as he pretended, climbed up the ladder with the soldiers and almost immediately appeared behind Cleopatra and her companions who were still standing at the gate. This view will account for the two speeches in succession being attributed to Proculeius by the Folio.

49. Releeu'd, but not betraid] PECK (p. 254): Instead of 'betray'd,' I think, we should read *bereav'd*. This reading, I am sure, agrees better with Cleopatra's next words, . . . where *betray'd of death* is a forced expression, but *bereav'd* is very natural. Besides in her present condition she finds herself already *bereav'd* of her crown, and, therefore, thinks it harder to be *bereav'd of death*, or the liberty to kill herself.—[Seven years after the publication of the foregoing note by Peck, WARBURTON proposed the same emendation, except that he transferred the change to 'Releeu'd'; his text reads '*Bereav'd*, but not betray'd.' His note thereon is of small consequence.]

Cleo. What of death too that rids our dogs of languiſh
Pro. *Cleopatra*, do not abuſe my Maſters bounty, by
Th'vndoing of your ſelfe : Let the World ſee
His Nobleneſſe well acted, which your death
Will neuer let come forth.
Cleo. Where art thou Death?
Come hither come ; Come, come, and take a Queene
Worth many Babes and Beggers.
Pro. Oh temperance Lady.
Cleo. Sir, I will eate no meate, Ile not drinke ſir,
If idle talke will once be neceſſary
Ile not ſleepe neither. This mortall houſe Ile ruine,

50, 51. *that...languiſh* Cleopatra,] As one line, Cap. et seq.
50. *languiſh*] *languish ?* Rowe. *anguish* Johns. conj.
51. Cleopatra,] Om. Pope, +. Separate line, Var. '73, '78, '85.
52. *Th'vndoing*] Ff, Rowe, +, Dyce, Wh. Hal. *The undoing* Cap. et cet.
56. *come ; Come, come,*] F_2. *come ; Come,* F_3F_4. *come : Oh ! come,* Rowe, +. *come ! come, come,* Cap. et seq.
56. *a Queene*] *the Queen* Rowe.
59, 60. *Sir, ...neceſſary*] Lines transposed, Mitford ap. Cam.
59. *Ile*] F_2. *I'le* F_3. *Il'e* F_4. *I'll* Rowe.
60. *If ... neceſſary*] In parenthesis, Sing. Given to Proculeius. Joicey (*N. & Qu.* VII, xii, 343).
neceſſary] *accessary* Han. Coll. ii, iii (MS), Sta.

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50. **What of death too**] CAPELL (i, 49) : These words import—What, am I rob'd of death too, as well as of my kingdom? and have no relation to those that Proculeius had just spoke, which perhaps were not heard by her.

57. **Worth many Babes and Beggers**] JOHNSON : Why, death, wilt thou not rather seize a queen, than employ thy force upon *babes* and *beggars ?*

60. **talke**] WARBURTON : This nonsense should be reformed thus : 'If idle *time*,' etc., *i. e.* if *repose* be necessary to cherish life, I will not sleep.—JOHNSON : I do not see that the nonsense is made sense by the change.

60, 61. **If idle talke will once be necessary, Ile not sleepe neither**] HEATH (p. 466) : I conceive the poet's meaning is, I will not sleep neither, and, to prevent it, I will keep myself awake with any idle talk that happens to come uppermost.—JOHNSON : '*I will not eat*, and *if it will be necessary now for once* to waste a moment in *idle talk* of my purpose, *I will not sleep neither*.' In common conversation we often use *will be*, with as little relation to futurity. As, 'Now I am going, it *will be* fit for me to dine first.'—CAPELL (i, 50) : 'Necessary' in this line, means—necessary to life ; and 'idle talk,'—conversation and talk among friends : and this being so, 'sleep,'—which is the reading of all former copies,—must be a mistake, and that for—'*speak :*' [thus in Capell's text]. After declaring first against 'meat,' and then against 'drink,' she crowns the whole by threat'ning him with,—the greatest possible female achievement,—a renouncing of *speech*. But this is being too pleasant : especially, at this time ; and with a speech, that, in all the parts of it, is as worthy the magnificent Cleopatra as any one that the Poet has given her.—STEEVENS : *Once*

Do *Cæſar* what he can. Know ſir, that I
Will not waite pinnion'd at your Maſters Court,
Nor once be chaſtic'd with the ſober eye
Of dull *Octauia.* Shall they hoyſt me vp,
And ſhew me to the ſhowting Varlotarie
Of cenſuring Rome? Rather a ditch in Egypt.
Be gentle graue vnto me, rather on Nylus mudde
Lay me ſtarke-nak'd, and let the water-Flies
Blow me into abhorring; rather make
My Countries high pyramides my Gibbet,

64. *Nor once be*] *Not once to be* F_3F_4, Rowe, Pope.
66. *Varlotarie*] *Varlotry* Ff, Rowe, Pope, Theob. Warb. *varletry* Han.
67. *Egypt.*] *Egypt*, F_2. *Ægypt* Theob.
68. *Be gentle graue*] *Be gentle, grave,* F_3F_4. *But gentle, grave,* Rowe.
vnto] *to* Han.
69. *ſtarke-nak'd*] F_2, Rowe, Pope. *ſtark nak'd* F_3F_4, Theob. Warb. Coll. Dyce, Wh. Sta. Hal. *stark naked* Han. et cet.
the] Om. Huds.
71. *high pyramides*] *hygh pyramides* F_2. *high Pyramids* F_3F_4, Var. '73. *highest Pyramid* Han.

may mean *sometimes.* The meaning of Cleopatra seems to be this: If *idle talking* be sometimes necessary to the prolongation of life, why I will not *sleep* for fear of *talking idly in my sleep.* The sense, designed, however, may be—If it be necessary, for once, to talk of performing impossibilities, why, I'll not sleep neither. I have little confidence, however, in these attempts, to produce a meaning from the words under consideration.—MALONE: The explications above given appear to me so unsatisfactory, that I have no doubt that a line has been lost after the word *necessary,* in which Cleopatra threatened to observe an obstinate silence. The line probably began with the word *I'll,* and the compositor's eye glancing on the same words in the line beneath, all that intervened was lost. The omitted line might have been of this import: 'If idle talk will once be necessary, *I'll not so much as syllable a word;* I'll not sleep neither,' etc. The words, 'I'll not sleep neither,' contain a new and distinct menace.—RITSON: I agree that a line is lost, which I shall attempt to supply: 'If idle talk will once be necessary [*I will not speak; If sleep be necessary*], I'll not sleep neither.' The repetition of the word *necessary* may have occasioned the omission.—COLLIER (ed. ii) says, in effect, that, according to the MS, Cleopatra adds 'that she will hasten her death by perpetual watchfulness, if 'idle talk' will contribute to it, or be *accessary* to it.—STAUNTON: We adopt Hanmer's *accessary.* The sense is plainly,—'I'll neither eat nor drink, and, if idle talk will, *for the nonce,* be assistant, I'll not sleep.'—[The obscurity in these lines is removed, I think, by the paraphrases of Heath and of Johnson.—ED.]

69. **starke-nak'd**] WALKER (*Vers.* 192) has gathered many examples from the old poets where *naked* is thus contracted. We find in Middleton, 'To cover others, and go nak'd thyself.'—*Spanish Gipsy,* p. 135, ed. Dyce. Again, Sidney: 'His who till death lookt in a watrie glasse, Or hers whom nakd the Troian boy did see.'—*Astrophel and Stella, Sonn.* lxxxii.—DYCE (ed. ii) quotes, 'Accomplish'd Thoas, in whose breast, (being nak'd) his lance he threw,' etc.—Chapman's *Iliad,* xvi, 296; 'Strip'd nak'd her bosome, show'd her breasts,' etc.—*Ibid.* xxii, 69.

And hang me vp in Chaines.
Pro. You do extend
Theſe thoughts of horror further then you ſhall
Finde cauſe in *Cæſar.*

Enter Dolabella.

Dol. *Proculeius,*
What thou haſt done, thy Maſter *Cæſar* knowes,
And he hath ſent for thee : for the Queene,
Ile take her to my Guard.
Pro. So *Dolabella,*
It ſhall content me beſt : Be gentle to her,
To *Cæſar* I will ſpeake, what you ſhall pleaſe,
If you'l imploy me to him. *Exit Proculeius*
Cleo. Say, I would dye.
Dol. Moſt Noble Empreſſe, you haue heard of me.
Cleo. I cannot tell.
Dol. Aſſuredly you know me.
Cleo. No matter ſir, what I haue heard or knowne :
You laugh when Boyes or Women tell their Dreames,

74. *further*] *farther* Cap. Coll. Wh.
75. *cauſe*] *cause for it* Cap.
Scene III. Warb. Johns.
78. *thy*] *my* F_4, Rowe, Pope, Han.
79. *ſent*] *sent me* Dyce i. conj. Walker, Dyce ii, iii, Ktly.
for] *as for* Ff, Rowe, +, Cap. Varr. Ran. Steev. Var. '03, '13, Huds.
83, 84. *To ... him.*] [To Cleopatra. Han. Johns. Var. '73 et seq.
84. Exit...] Exeunt Proc. and Gallus. Han. Exeunt Proc. and Soldiers. Cap. After line 85, Pope et seq.
86. *me.*] Ff, Rowe, +, Ktly. *me?* Cap. et cet.
88. *you know me*] *you have* Gar.
90. *Dreames,*] *dreams;* Theob. et seq.

71. **pyramides**] DYCE (Note in *The False One*, II, i) : The passages of our early writers in which 'pyramides' (the regular plural of *pyramis*) occurs are very numerous. In the line in this speech [in *The False One*] : 'No pyramids set off his memories,' though both the folios have *pyramides*, there can be no doubt that the poet intended the word to consist of only three syllables.—[See II, vii, 39.]

82. **It shall content me best**] Here the COWDEN-CLARKES have the following stage-direction and note : 'Brings Cleopatra down into the lower room of the Monument, and delivers her to Dollabella.' This stage-direction has been added by the editors, as affording an idea of the situation in the present scene. There would be no means of accounting for what subsequently takes place, were we not to imagine Cleopatra as being still withinside her monument.

84. **If you'l imploy me to him**] BRADLEY (*N. E. D. s. v.* Employ, 3. † b.) : To send (a person) with a commission *to, towards* (a person), *to, into* (a place). 'We shall haue neede T'imploy you towards this Romane.'—*Cymb.* II, iii, 68. [The present passage quoted. See, also, if needful, FRANZ, § 379, b.]

Is't not your tricke ? 91
Dol. I vnderſtand not, Madam.
Cleo. I dreampt there was an Emperor *Anthony.*
Oh ſuch another ſleepe, that I might ſee
But ſuch another man. 95
Dol. If it might pleaſe ye.
Cleo. His face was as the Heau'ns, and therein ſtucke
A Sunne and Moone, which kept their courſe, & lighted
The little o'th'earth.
Dol. Moſt Soueraigne Creature. 100
Cleo. His legges beſtrid the Ocean, his rear'd arme
Creſted the world : His voyce was propertied
As all the tuned Spheres, and that to Friends : 103

93, 114. *dreampt*] F_2 *dreamt* F_3F_4, Rowe,+, Cap. Var. '73, Knt, Sing. *dream'd* Var. '78 et cet.
96. *ye.*] Ff. *ye*— Rowe,+, Dyce, Wh. Sta. Glo. Cam. (subs.) *you*,— Cap. et cet.
97. *Heau'ns*] Rowe,+. *heaven's* Delius conj. *heavens* Ff et cet.
99. *o'th'*] F_2, Rowe, Pope. *oth'* F_3F_4. *O o'th'* Theob. Warb. Johns. Cap. Var. '73. *orb o'th'* Han. *O, the* Var. '78 et seq.
100. *Creature.*] *creature*— Rowe et seq. (subs.)
103. *and that*] *when that* Theob. Warb. Johns. Cap. *addrest* Anon. ap. Cam.

97, etc. **His face was as the Heau'ns, etc.**] In all the similes throughout this 'dream,' WHITER discerns allusions to pageants and processions. 'Let it be remembered,' he says (p. 190), 'that an imitation of the sphere of the Heavens, with the attributes and ornaments belonging to it, the sweetness of its music, and the noise of its thunder, the Sun, the Moon, and the Earth, colossal figures,—armorial bearings,—a magnificent procession of monarchs and their attendants,—floating islands,—and a prodigal distribution of wealth and honors, are the known and familiar materials which formed the motley compound of the Masque, the Pageant, or the Procession.' See IV, xiv, 11.

99, 100. **The little . . . Creature**] THEOBALD: What a blessed limping verse these two hemistichs give us! Had none of the Editors an ear to find the hitch in its pace? 'Tis true, there is but a syllable wanting, and that, I believe verily, was but of a single letter; which the first Editors not understanding, learnedly threw it out as a redundance. I restore, *The little O o'th'Earth, i. e.* the little orb or circle. And, 'tis plain, our Poet in other passages chuses to express himself thus, 'Ros. O, that your face were not so full of O'es.'—*Love's Labour's Lost*, V, ii, 46, *i. e.* of round dimples, pitts with the smallpox. 'Can we cram, Within this wooden O, the very casques,' etc.—*Prol.* to *Henry V.* 12. 'Fair Helena, who more engilds the night Than all yon fiery O's and Eyes of light.'—*Mid. N. D.*, III, ii, 195, *i. e.* the circles, orbs of the stars.—COLLIER: [Notwithstanding Theobald's amendment, the text of the folio] may, after all, be the true reading.

101, 102. **his rear'd arme Crested the world**] PERCY: Alluding to some of the old crests in heraldry, where a raised arm on a wreath was mounted on the helmet.

But when he meant to quaile, and ſhake the Orbe,
He was as ratling Thunder. For his Bounty,
There was no winter in't. An *Anthony* it was,
That grew the more by reaping : His delights

106. *An* Anthony *it was*] Ff, Rowe, *Autumn 'twas* Theob. et seq. Pope. *an entity it was* Bulloch. *An*

103. **the tuned Spheres**] See III, xiii, 175. Also, if need be, 'There's not the smallest orbe which thou beholdst But in his motion like an angell sings,'—*Mer. of Ven.* V, i, 69, and the notes that follow, in this edition.

103. **and that to Friends**] STAUNTON (*Athenæum*, 26 Apr. 1873): Surely,—'and *sweet* to friends'; 'that' has no business in this place, and only serves to mar the glory of the speech.—[ELZE (p. 293) proposed, independently, the same emendation, and also 'and *soft* to Friends.' But, assuredly, though a little awkward, 'that' is perfectly correct. Its antecedent is 'voice.' 'That' (or *such*) was his voice when addressing his friends.—ED.]

104. **quaile**] See 'Fall not a tear,' III, xi, 78.

105. **ratling Thunder**] Compare: 'Thy eye *Ioues* lightning beares, thy voyce his dreadfull thunder. Which not to anger bent, is musique and sweet fire.'—*Love's Lab. Lost*, IV, ii, 130.—ED.

105–107. **For his Bounty, There was no winter in't. An Anthony it was, That grew the more by reaping**] THEOBALD: There was certainly a contrast both in the thought and terms, designed here, which is lost in an accidental corruption. How could an Antony grow the more by reaping? I'll venture, by a very easy change, to restore an exquisite fine allusion; which carries its reason with it too, why there was no *winter* in his bounty: 'For his bounty, There was no *winter* in't; an *autumn* 'twas, That grew the more by reaping.' I ought to take notice, that the ingenious Dr Thirlby likewise started this very emendation, and had marked it in the margin of his book. The reason of the depravation might easily arise from the great similitude of the two words in the old spelling, *Antonie* and *Automne*. [The name is spelt *Anthony* in this play in the Folio without an exception, I think; which injures the literal 'similitude' not a little.—ED.] Our author has employed this thought again in [his 53rd *Sonnet*]: 'Speak of the spring and foison of the year; The one doth shadow of your beauty show, The other as your bounty doth appear; And you in every blessed shape we know.' 'Tis plain that 'foison' means *Autumn* here, which pours out its profusion of fruits bountifully; in opposition to *Spring*, which only shews the youthful beauty, and promise of that future bounty.—CORSON (*The Nation*, 28 Aug., 1873): If 'An Anthony it was' is not right, 'an autumn 'twas' is certainly wrong. It is too tame for the intensely impassioned speech in which it occurs, or, rather, into which it has been introduced by the editors. Again, if 'autumn' could, by metonymy, be wrenched to mean the crops of autumn, it could hardly be said that an autumn *grows* the more by reaping. But this reading of Theobald has been silently adopted by all subsequent editors, without any consideration of its tameness or of the resultant incongruity. In 'An *Anthony* it was,' 'it' stands, of course, for 'Bounty.' His Bounty was an *Anthony*, 'that grew the more by reaping.' Now, could the 'less Greek' which, Ben Jonson tells us, Shakespeare possessed, have enabled him to see in 'Anthony' the word ἄνθος? His Bounty had no winter in it; it was a mead of perennial luxuriance, affording a

Were Dolphin-like, they ſhew'd his backe aboue 108

108. *his backe*] *their back* Han. *the back* Ktly. *their backs* Bailey (ii, 125).

flowering pasturage ('Ανθόνομος), and 'that grew the more by reaping.'—JAMES SPEDDING (*N. & Qu.*, 1874, V, i, 303): I cannot understand Prof. Corson's objection to 'autumn.' In the cursive black-letter hand of the time *Autumn* might easily be written so as to be hardly distinguishable from *Antonie*, and surely it makes better sense and better poetry. So far from calling it 'tame,' I should instance it as one of the noblest, boldest, and liveliest images in poetry. Keats said that poetry 'ought to surprise, by a fine excess.' This is exactly a case of such 'fine excess.' 'An autumn that grew the more by reaping'—that, the more you took of its harvests, the more there remained to take—is surely as great an image of 'bounty' as the mind in its most impassioned state ever created; quite as much so, and yet evidently from the same mint, as Juliet's—'My bounty is as boundless as the sea, My love as deep; the more I give to thee, The more I have; for both are infinite.' As for the difficulty of understanding by autumn the crops of autumn, how is it more difficult than to understand by 'winter' the absence of crops? And what are we to come to? Instead of allowing Tennyson to say—'To strip a hundred hollows bare of spring,' we shall have to ask him to print 'sprigs' for 'spring.' As for the amount of Shakespeare's Greek, of which he has left us no means of judging, the difficulty is to understand how he could have had Greek enough to know that ἄνθος meant a flower, without knowing also that Anthony could *not* mean a pasture of flowers; and not only could not really mean it, but could not, by any process of association, legitimate or illegitimate, suggest the image to an Englishman.—[Theobald asks, 'how an Antony could grow the more by reaping?' Would it not be equally pertinent to ask how an autumn could grow the more by reaping? Reaping in the autumn is done when the grain is ripe, and grain thus reaped never grows again. The farmer is not yet born who, in the temperate zone, reaps the ripe grain in the autumn and finds it growing more vigorously for the process. To be sure, a farmer who could keep on reaping stubble fields and find at each reaping a heavier harvest would be, as Spedding observes, 'as great an image of "bounty" as the mind in its most impassioned state ever created,' and, possibly, can be paralleled only in the *Arabian Nights*. Not thus essentially at fault are, I think, Shakespeare's similes, which may be sometimes flagrantly open to criticism, but never to downright folly—thus, in all humility, it seems to me. When Spedding becomes eloquent over the beauty of 'autumn,' he seems to forget that he is exalting not Shakespeare, but Theobald. There is about Corson's suggestion so much refinement, elegance, and charm that it is hard to reject it. But, unfortunately, there is nothing in common between Anthony and Anthos but the first syllable, and there is no Greek word which will furnish any more. Moreover, we do not reap flowers, even to make them grow. Until an emendation is suggested, therefore, happier, as I think, than *autumn*, I shall endeavour, for my own feeble self, to extract from 'Anthony' what meaning I may of inexhaustible perfection in face, in form, in voice, in bounty, which for Cleopatra so far lay in that single name that once, in order to express the height and depth and boundlessness of her self-absorption she exclaimed, 'Oh, my oblivion is a very Anthony!'—ED.]

108. **Dolphin-like, they shew'd his backe**, etc.] WHITER (p. 189): The *back of the dolphin* is deeply associated in the mind of Shakespeare with the splendid scenery of the pageant or the procession. Would the reader believe that [the pres-

The Element they liu'd in : In his Liuery
Walk'd Crownes and Crownets:Realms & Iſlands were
As plates dropt from his pocket.
Dol. *Cleopatra.*
Cleo. Thinke you there was, or might be ſuch a man
As this I dreampt of ?
Dol. Gentle Madam, no.
Cleo. You Lye vp to the hearing of the Gods :
But if there be, nor euer were one ſuch
It's paſt the ſize of dreaming : Nature wants ſtuffe
To vie ſtrange formes with fancie, yet t'imagine

110. *Crownets*] *coronets* Pope,+.
were] Om. Ff, Rowe, Pope.
112. Cleopatra.] Ff. *Cleopatra* / Glo. *Cleopatra*— Rowe et cet. (subs.)
117. *nor*] F_2. *or* F_3F_4 et seq.
118. *It's*] *Its* Ff.
119. *fancie,*] *fancy;* Han. Cap. et seq.
t'imagine] Ff, Rowe, Pope, Theob. Warb. Johns. Sing. Wh. Dyce ii, iii, Ktly. *to form* Han. *to imagine* Cap. et cet.

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ent passage] is to be referred to this source? There is nothing, however, more certain and indubitable.

111. **As plates**] STEEVENS: 'Plates' mean, I believe, *silver money*. So, in Marlowe's *Jew of Malta*, 1633: 'What's the price of this slave? two hundred crowns! . . . And if he has, he is worth three hundred *plates*.'—[II, p. 272, ed. Dyce.] Again: 'Rat'st thou this Moor but at two hundred *plates*?'—[*Ibid.* p. 273.]—WHALLEY: Steevens justly interprets 'plates' to mean silver money. It is a term in heraldry. The balls or roundels in an escutcheon of arms, according to their different colours, have different names. If *gules*, or red, they are called *torteauxes;* if *or*, or yellow, *bezants;* if *argent*, or white, *plates*, which are buttons of silver without any impression, but only prepared for the stamp.

117. **nor euer were**] THISELTON (p. 27): 'Nor' has been unwarrantably changed to *or*, owing to its being overlooked that this line is in direct contrast with the preceding, and that 'nor' implies an ellipsis of *neither* or *not*. Cleopatra would ask, 'But assuming for the moment you are right, how came I to dream of such a one?' And this question she answers by saying that though Fancy could outstrip Nature, yet the mere picture of Anthony as he actually was in Nature exceeded anything Fancy could create. The description Cleopatra has just given was the work of fancy but in so far as it did not tally with Anthony as he was, it was because it fell short of, not because it exaggerated, his greatness.

119. **To vie**] STAUNTON: This was a term at cards, and meant, particularly, to increase the stakes, and, generally, to challenge any one to a *contention*, *bet*, *wager*, etc.—[Undoubtedly, it was, and, perhaps, originally, a term at cards, although its meaning is obscure. It is used in Florio's *Second Frutes* (pp. 69, 71) in a way which is difficult to explain. But I doubt that, in the present passage, it has any reference to cards. It is used, I think, as it is defined in the *Century Dictionary* (*s. v.* vie, II. *trans.* 2.): 'To put or bring into competition; try to outdo in; contend with respect to.' Whereupon the present passage is quoted as an example.—ED.]

An *Anthony* were Natures peece, 'gainſt Fancie,
Condemning ſhadowes quite.
Dol. Heare me, good Madam :
Your loſſe is as your ſelfe, great ; and you beare it
As anſwering to the waight, would I might neuer
Ore-take purſu'de ſucceſſe : But I do feele
By the rebound of yours, a greeſe that ſuites

120. *were*] *with* F_3F_4. *was* Cap. conj. Gar.
peece,] F_2. *piece*, F_3F_4, Rowe, Pope. *prize* Theob. Han. Warb. *piece* Johns. et seq.
Fancie] *Fancy's* Ktly.
124. *waight,*] *weight*, F_3F_4. *weight:* Rowe et seq.
125. *purſu'de*] *purſu'd* F_3F_4.
ſucceſſe : But] *ſuccess, but* Rowe et seq.
126. *ſuites*] F_2. *ſuits* F_3F_4, Rowe. *smites* Cap. Coll. Sing. Dyce, Wh. i, Sta. Glo. Cam. Hal. *shoots* Pope et cet.

119–121. **yet t'imagine . . . shadowes quite**] WHITER (p. 194): Is it possible to employ terms more pointed and significant than those which might be selected from the concluding sentence to describe the nature and properties of such romantic exhibitions? For what are the devices of the Pageant, but the creatures of a *dream*, —the *strange forms* of an illusive *fancy*, and the empty *shadows* of a sportive imagination?—STAUNTON: We are not sure of having mastered the sense of this, or indeed that the text exhibits precisely what Shakespeare wrote, but the meaning apparently is,—'Nature lacks material to compete with fancy in unwonted shapes, yet the conception of an Antony was a masterpiece of Nature over fancy, abasing phantoms quite.'—HUDSON: Shakespeare sometimes uses *fancy* and *imagination* as equivalent terms, and here he uses both for the dreaming-power. Nature lacks material to keep up with fancy in the creation of strange forms; yet to fancy such an actual being as Antony, a man of Nature's making, were to make Nature an overmatch for fancy, dwarfing its shadowy creatures into insignificance. The passage is exceedingly strong and subtle, and comes appropriately from this matchless roll of unwomanly womanhood.

120, 121. **were Natures peece, 'gainst Fancie, Condemning shadowes quite**] WARBURTON: The word *prize*, which I have restored, is very pretty, as figuring a contention between *nature* and *imagination* about the larger extent of their powers; and *nature* gaining the *prize* by producing Antony.—JOHNSON: The word 'piece,' is a term appropriated to works of art. Here Nature and Fancy produce each their *piece*, and the *piece* done by Nature had the preference. Antony was in reality *past the size of dreaming;* he was more by *Nature* than *Fancy* could present in sleep.

124, 125. **would I . . . But I do**] THISELTON (p. 27): 'But,' Dollabella means, 'If success in a cherished object carries with it the being infected by the grief of my victim, as I am now by your grief, I would rather forego it.'—[Is not the 'But,' in this passage, that which follows strong asseverations, as in Othello's exclamation: 'Perdition catch my soul But I do love thee'? Thus here Dollabella says, in effect, 'Would I might never gain success, if I do not sympathise with you!'—ED.]

126. **a greefe that suites**] COLLIER (ed. i): Surely, as Mr Barron Field observes, [suites] is much more likely to have been a misprint for *smites* [than shoots] which only varies in a single letter. The expression is then more natural, and it avoids the

My very heart at roote.
Cleo. I thanke you ſir :
Know you what *Cæſar* meanes to do with me ?
Dol. I am loath to tell you what, I would you knew.
Cleo. Nay pray you ſir.
Dol. Though he be Honourable.
Cleo. Hee'l leade me then in Triumph.
Dol. Madam he will, I know't. *Flouriſh.*
Enter Proculeius, Cæſar, Gallus, Mecenas, and others of his Traine.
All. Make way there *Cæſar.*

127. *at roote*] *at' root* Ed. conj.
130. *I am*] *I'm* Pope, +, Dyce ii, iii. *what, I*] *what I* Rowe ii et seq.
131. *ſir.*] *sir:* Cap. *sir,*— Var. '73 et seq.
132. *Honourable.*] *honourable*— Pope et seq. (subs.)
133. *then*] Om. Theob. ii, Warb. Johns. Cap.
Triumph.] Ff, Rowe. *triumph:* Cap. *triumph?* Pope et cet.
134. *I know't*] Separate line, Han. Steev. Var. '03, '13, Knt, Sing.
know't] F_3F_4, Var. '21, Coll. Dyce, Wh. Sta. Glo. Cam. Hal. *knowt* F_2. *know it* Cap. et cet.
Flouriſh.] Om. Rowe, +, Cap. Varr. Steev. Varr. Knt. Flourish within. Dyce. Flourish without. Sta. Flourish and shout within : '*Make way there: Cæsar!*' Glo. Cam.
134. Scene III. Pope, Han. Scene IV. Warb. Johns.
135, 136. Enter...] Enter Cæsar and Train of Romans, and Seleucus. Cap. After line 137, Pope et seq.
136. others of his Traine.] Attendants. Rowe.
137. All. *Make* ... Cæſar.] within. *Make ... Cæsar.* Cap. [Without] *Make ...Cæsar!* Sta.
there Cæſar] *there—Cæsar.* Rowe et seq.

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clash of *shoots* and 'root.'—[Collier repeats this note in his ed. ii, and adds that 'suites' is corrected to *smites* in the MS.]—WALKER (*Crit.* iii, 311) : 'A grief that *shoots*,'—that is neither old nor modern English. Note, too, 'shoots *at root*.' Folio, *suites;* hence one of the commentators (I know not who), recollecting the puns on *suitor* and *shooter* in the old dramatists, concluded it was a mistake of the printer's ear for *shoots*. (Apropos of which, by the way, in a letter of John Alleyn, the player, a man ignorant of spelling, ap. Collier's *Alleyn Papers*, *shaute* is written for *suite*, courtship, offer of marriage.) Shakespeare wrote *smites*. *Smite* occurs in the very next column ; so that the word seems to have been running in his head.—DYCE : *Smites*,—thus Tyrwhitt in his copy of F_2 in the British Museum.—ANON. (*Blackwood*, Oct. 1853) : 'Suites' is perhaps judiciously altered into *smites*.—[Inasmuch as there is proof, adequately conclusive (see a long discussion in *Love's Lab. Lost*, IV, i, 122), that *suite* and *suitor* were, in Shakespeare's day, pronounced, on occasion, *shoot* and *shooter;* and, inasmuch as 'suites,' thus pronounced in the present passage makes good sense, I do not think we are justified in substituting, for one of Shakespeare's own words, any other word, however great may be the improvement. Is it not common enough, at the present day, to speak of physical pain as 'shooting' ? Cannot poetic license apply the same verb to mental pain ?—ED.]

Cæſ. Which is the Queene of Egypt.
Dol. It is the Emperor Madam. *Cleo. kneeles.*
Cæſar. Ariſe, you ſhall not kneele :
I pray you riſe, riſe Egypt.
Cleo. Sir, the Gods will haue it thus,
My Maſter and my Lord I muſt obey,
Cæſar. Take to you no hard thoughts,
The Record of what iniuries you did vs,
Though written in our fleſh, we ſhall remember
As things but done by chance.
Cleo. Sole Sir o'th'World,
I cannot proiect mine owne cauſe ſo well
To make it cleare, but do confeſſe I haue
Bene laden with like frailties, which before
Haue often ſham'd our Sex.
Cæſar. *Cleopatra* know,
We will extenuate rather then inforce :

138–140. *Which...kneele:*] Lines end, *queen...Arise, ...kneel:* Steev. Var. '03, '13.
138. *Egypt.*] *Ægypt?* Rowe et seq.
139. *It is*] *'Tis* Steev. Varr. Knt, Sing. Ktly.
140. [to Cleop. raising her. Cap.
141. *riſe,*] *rise.* Johns. Var. '73. *rise;* Cap. Var. '78 et seq.
142, 143. *will...Lord*] Separate line, Pope et seq.
142. *thus,*] *thus;* Theob. et seq.
143. *muſt*] *much* Ff.
obey,] *obey.* F_4 et seq.
144. *thoughts,*] *thoughts;* Pope et seq.
149. *proiect*] *parget* Han. *procter* Warb. *perfect* Orger.
150. *cleare,*] *clear;* Cap. et seq.

149. **I cannot proiect mine owne cause**] WARBURTON: 'Project' signifies to *invent* a cause, not to *plead* it; which is the sense here required. It is plain that we should read, *proctor*. The technical term, to plead by an advocate.—JOHNSON: Hanmer reads: 'I cannot *parget* my own cause—.' Meaning, I cannot *whitewash*, *varnish*, or *gloss* my cause. I believe the present reading to be right. To *project a cause* is to *represent* a cause; to *project* it *well*, is to *plan* or *contrive* a scheme of defence.—HEATH (p. 466): To *project* is properly a term of perspective, signifying to represent an object truly, according to the rules of that art. Hence it is applied metaphorically to denote a representation of any kind whatever. So that the sense is, I am not capable of stating my own cause in so favourable a light, as to free myself from all blame.—STEEVENS: 'Project' may certainly be right. Sir John Harrington, in his *Metamorphosis of Ajax*, 1596, says—'I am not only groundedly studied in the reformation of Ajax, which I have chosen for the *project* of this discourse.'—[p. 95, ed. Singer.]—MALONE: In *Much Ado*, we find these lines: 'She cannot love, Nor take no shape nor *project* of affection, She is so self-endear'd.'—[III, i, 59.] I cannot *project*, etc. means, therefore, I cannot shape or form my cause, etc.—[Heath's interpretation, which is also, in fact, Johnson's, seems to be the best. —ED.]

If you apply your ſelfe to our intents,
Which towards you are moſt gentle, you ſhall finde
A benefit in this change : but if you ſeeke
To lay on me a Cruelty, by taking
Anthonies courſe, you ſhall bereaue your ſelfe
Of my good purpoſes, and put your children
To that deſtruction which Ile guard them from,
If thereon you relye. Ile take my leaue.
Cleo. And may through all the world : tis yours, & we
your Scutcheons, and your ſignes of Conqueſt ſhall
Hang in what place you pleaſe. Here my good Lord.
Cæſar. You ſhall aduiſe me in all for *Cleopatra.*
Cleo. This is the breefe : of Money, Plate, & Iewels
I am poſſeſt of, 'tis exactly valewed,

158. *Cruelty, by*] *cruelty by* Pope, Han. Cam.
159. *your ſelfe*] *you ſelfe* F_2.
162. *leaue.*] *leave*— Var. '73.
163. *yours,*] *yours ;* Theob. et seq.
164. *your Scutcheons*] *Your Scutcheons* Ff.
165. *Here*] *Hear*, Coll. iii.
165. *Lord.*] *lord,*— Ktly.
166. *in all for*] *of all* Rowe ii, Pope.
167. *breefe : of*] *briefe : of* F_2. *brief : of* F_3F_4, Rowe. *brief of* Pope et seq.
168. *of,*] *of*— Pope, +. *of ;* Cap. et seq.
valewed] *valued* F_3F_4.

166. **You shall aduise me in all for Cleopatra**] MALONE : You shall yourself be my counsellor, and suggest whatever you wish to be done for your relief. So, afterwards : 'For we intend so to dispose you, as Yourself shall give us counsel.' [lines 219, 220.]

167. **This is the breefe**, etc.] VON FRIESEN (iii, 256) : Cleopatra's determination to shut herself up in her Monument, and have her death announced to Anthony is a step concerning which it is difficult to decide whether it was prompted by a sudden prudence in retiring before the bitter reproaches of Antony, or an artistic stroke of fresh *coquetterie*. But when there followed upon it an unexpected issue and Antony had committed suicide, I am convinced that Cleopatra was smitten with a love for the dying and for the dead hero, deeper and, possibly, more overwhelming than ever she had felt for him when alive. Hereupon, she reveals in her opposition to Octavius all the versatility of her shrewdness and dissimulation. Plutarch, justly enough, does not record that she contemplated enmeshing Octavius in her charms. This repulsive legend, started by the historians after Plutarch's time, Shakespeare could not, therefore, have intended, even in the remotest degree, to have recalled. On the contrary her deportment toward the Emperor from the moment of his sending Thyreus to her displays the keenest shrewdness. In this respect, her interview with him is a model. . . . From the very instant that she learned the Emperor's decision to carry her as a prisoner to Rome to grace his triumph, her resolve to take her own life was fixed and immovable. For what other purpose, forsooth, was the presentation to Octavius of the brief of her treasures and the summons to Seleucus to testify to her conscientious statement?

Not petty things admitted. Where's *Seleucus*?
Seleu. Heere Madam.
Cleo. This is my Treaſurer, let him ſpeake (my Lord)
Vpon his perill, that I haue reſeru'd
To my ſelfe nothing. Speake the truth *Seleucus.*
Seleu. Madam, I had rather ſeele my lippes,
Then to my perill ſpeake that which is not.
Cleo. What haue I kept backe.
Sel. Enough to purchaſe what you haue made known
Cæſar. Nay bluſh not *Cleopatra*, I approue
Your Wiſedome in the deede.
Cleo. See *Cæſar*: Oh behold,

169. *admitted.*] *admitted*— Pope. *omitted*— Theob. Han. Warb. Cap. *Where's*] *Whereas* F_3F_4.
169–211. *Where's ... pitied*] Om. Kemble.
174. *Madam*] Om. Han.
174, 175. *I had...perill*] Separate line, Han. Cap. et seq.
174. *ſeele*] F_2. *seel* Johns. Varr. Mal. Ran. Steev. Varr. Sing. Ktly. *ſeale* F_3. *ſeal* F_4 et cet.
176. *backe.*] *back?* F_3F_4 et seq.
180. *See...behold*] *Cæsar! behold* Han. Cæſar:] *Cæsar!* Rowe et seq.

168, 169. **'tis exactly valewed, Not petty things admitted]** THEOBALD: Sagacious editors! Cleopatra gives in a list of her wealth, says, 'tis exactly valued; but that petty things are not *admitted* in this list: and then she appeals to her treasurer, that she has reserved nothing to herself. And when he betrays her, she is reduced to the shift of exclaiming against the ingratitude of servants, and of making apologies for having secreted certain trifles. Who does not see, that we ought to read: 'Not petty things *omitted?*' For this declaration lays open her falsehood; and makes her angry, when her treasurer detects her in a direct lie.—JOHNSON: Notwithstanding the wrath of Theobald, I have restored the old reading. She is angry afterwards, that she is accused of having reserved more than petty things.—[In the corresponding passage in Plutarch, Cleopatra says, 'though it may be I have reserved some jewels and trifles meet for women,' etc.—ED.]—ABBOTT (§ 377): The participle is often used to express a condition, where, for perspicuity we should now mostly insert *if*. Thus here the meaning is, 'exactly, if petty things be excepted.'—[See III, xii, 17.]

174. **I had rather seele my lippes]** JOHNSON: Sew up my mouth.—STEEVENS: It means close up my lips as effectually as the eyes of a hawk are closed. To *seel* hawks was the technical term.—COLLIER (ed. i): The commentators have understood an allusion to *seeling* the eyes of a hawk; but the common expression of *sealing* the lips requires no such explanation.—SINGER: But the poet is very fond of such allusions [to hawking], and there is surely no reason for printing *seal*, and thus substituting a word not authorised by the old copy which always prints the latter word *seal* or *seale*.—DYCE (ed. ii): In III, xiii, 137, we have 'the wise gods *seele* our eyes,' etc. But here the spelling of the Folio goes for little; in *Lear*, IV, vi, 168, the Folio has 'the power to *seale* th' accusers lips'; and in *2 Hen. VI*: I, ii, 89, '*Seale* vp your Lips.'—STAUNTON: To *seal* one's lips was a familiar expression ages before Shakespeare lived.

How pompe is followed : Mine will now be yours,
And ſhould we ſhift eſtates, yours would be mine.
The ingratitude of this *Seleucus*, does
Euen make me wilde. Oh Slaue, of no more truſt
Then loue that's hyr'd? What goeſt thou backe, ye ſhalt
Go backe I warrant thee : but Ile catch thine eyes
Though they had wings. Slaue, Soule-leſſe, Villain, Dog.
O rarely baſe!

Cæſar. Good Queene, let vs intreat you.

Cleo. O *Cæſar*, what a wounding ſhame is this,
That thou vouchſafing heere to viſit me,
Doing the Honour of thy Lordlineſſe
To one ſo meeke, that mine owne Seruant ſhould

181. *followed*] *follow'd* Pope et seq.
184. *Euen*] *Ev'n* Pope, +.
185. *hyr'd?*] *hir'd.* Rowe, Pope, Han. *hir'd—* Theob. Warb. Johns. *hir'd!* Cap. et seq.
What] *What!* Coll. Wh. Ktly, Hal.
backe,] *back?* Rowe ii et seq.
ye] *thou* Ff.
187. *Soule-leſſe, Villain,*] *soul-less villain,* Pope et seq.
Villain] *Villian* Rowe i.
188. [Striking him. Johns. flying at him. Cap.
189. [interposing. Cap.
193. *meeke*] *weak* Theob. Han. Warb. *mean* Cap. Ran.

184. **Oh Slaue, of no more trust, etc.**] STAHR (p. 270): This little comedy, pre-arranged and agreed upon, between her and her faithful treasurer is a master-stroke of the bold lady, which completely attains the purpose for which it was designed.—[It is hardly too much to say, I think, that the historian of Cleopatra has made us all his debtors by this keen-sighted interpretation of the Queen's outrageous treatment of Seleucus. It is a relief to be freed from the necessity of finding excuses for what we now see to be simulated rage.—ED.]

185, 186. **What goest thou backe, . . . thee**] DEIGHTON: What (said as she advances to strike him), do you retreat before me? you'll be ready enough, I warrant, to desert me; 'Go back' being used in the literal and the figurative sense. In the latter sense Schmidt takes the phrase here as equivalent to 'be worsted.'—[Very few readers, I think, will detect any 'figurative sense' here, or any equivalent to being 'worsted.'—ED.]

188. **O rarely base**] STEEVENS: That is, base to an uncommon degree.

193. **To one so meeke**] THEOBALD: Surely Cleopatra must be bantering Cæsar, to call herself 'meek,' when he had the moment before seen her fly at her Treasurer, and wishing to tear out his eyes. I correct, *weak*, that is, so shrunk in fortune and power. Besides, she might allude to her bodily decay. See *Plutarch*.—[The foregoing note with its emendation is not repeated in any of the Variorums, and was, therefore, unknown to WALKER, when (*Crit.* ii, 300) among a number of instances where *m* and *w* are confounded, he also suggested *weak*, in the present line.]—CAPELL (i, 50): That 'meek' is corrupt, is assented to readily; but not the word 'tis amended by [by Theobald], *weak* is ambiguous, and therefore improper; and

Parcell the ſumme of my diſgraces, by
Addition of his Enuy. Say (good *Cæſar*)
That I ſome Lady trifles haue reſeru'd,
Immoment toyes, things of ſuch Dignitie
As we greet moderne Friends withall, and ſay
Some Nobler token I haue kept apart
For *Liuia* and *Octauia*, to induce
Their mediation, muſt I be vnfolded
With one that I haue bred : The Gods ! it ſmites me
Beneath the fall I haue. Prythee go hence,
Or I ſhall ſhew the Cynders of my ſpirits
Through th'Aſhes of my chance : Wer't thou a man,

195. *Enuy.*] *Envy !* F_3F_4 et seq.
196. *Lady trifles*] *Lady-trifles* F1, Rowe,+, Coll.
198. *withall,*] *withal;* Theob. et seq.
201. *mediation,*] F_2, Coll. Wh. Hal. *meditation*, F_3F_4. *mediation ?* Var. '21. *mediation ;* Cap. et cet.
202. *With*] *By* Rowe ii,+, Var. '73. *of* Cap.
bred :] *bred ?* Rowe et seq.
The Gods] *Ye gods* Coll. ii, iii (MS), Sing. Ktly.
203. [To Seleucus. Johns.
Prythee] *Prethee* Ff.
204. *ſpirits*] *spirit* Walker, Coll. MS, Ktly, Huds.
205. *th'Aſhes*] Ff, Rowe,+, Coll. Sing. Wh. Dyce ii, iii, Ktly, Hal. *the ashes* Cap. et cet.
my chance] *mischance* Han. Coll. ii, iii (MS). *my change* Walker. *my glance* Ingleby, Huds.
Wer't] *Wert* Rowe.

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mean, a word as near it in characters, bids fairer to be the true one, from its opposition to 'lordliness' in the same sentence.—MALONE: 'Meek,' I suppose, means here *tame*.—[I suppose that 'meek' here means *meek*,—the very quality that Cleopatra would claim for herself, especially when she least deserved it.—ED.]

194. **Parcell the ſumme of my disgraces**] JOHNSON: *To parcel her disgraces*, might be expressed in vulgar language, *to bundle up her calamities*.—MALONE: The meaning, I think, either is, 'that this fellow should add one more parcel or *item* to the sum of my disgraces, namely, his own malice'; or 'that this fellow should *lot up* the sum of my disgraces, and add his own malice to the account.'—[DYCE adopts, in his *Glossary*, this note of Malone.]

195. **Enuy**] That is, *malice;* see Shakespeare, *passim*.

198. **moderne**] That is, *common, every day;* see Shakespeare, *passim*.

201, 202. **vnfolded With one**] For other instances where 'with' is equivalent to *by*, see ABBOTT, § 193; or FRANZ, § 383.

202. **The Gods**] COLLIER (ed. ii): Another instance of old misprinting, 'The' for *Ye*, owing to the mistake of the abbreviation *ye :* we derive the change from the MS.—DYCE (ed. ii): But compare, 'O me, *the gods*,' *Coriolanus*, II, iii; O *the gods !*' *Tro. & Cress.*, IV, ii; *Coriolanus*, IV, i; *Cymb.*, I, i; 'O *the* blest *gods !*' *Lear*, II, iv; and 'O *the* good *gods !*' in this present scene, line 266.

204, 205. **Cynders of my spirits Through th'Ashes of my chance**, etc.] THEOBALD: She considers herself, in her downfall, as a fabric destroyed by fire;

Thou would'ſt haue mercy on me.
Cæſar. Forbeare *Seleucus.*
Cleo. Be it known, that we the greateſt are miſ-thoght
For things that others do : and when we fall,
We anſwer others merits, in our name
Are therefore to be pittied.

207. [Exit Seleucus. Cap. et seq.
208. *Be it*] *Be't* Pope,+, Dyce ii, iii.
210, 211. *anſwer...Are*] Ff. *answer others merits, in our names Are* Rowe, Pope, Theob. i. *answer others' merits, in our names Are* Theob. ii. *pander others merits with our names, And* Han. *answer others' merits in our names ; Are* Johns. Var. '73. *answer others' merits ; in our name Are* Cap. *answer others' merits in our names, Are* Var. '78, '85, Ran. *answer others' merits in our name, And* Coll. iii. *answering others' merits in our name, Are* Bulloch. *answer others' merits in our name, Are* Mal. et cet.

and then would intimate that the same fire has reduced her spirits too to cinders ; *i. e.* consumed the strength and dignity of her soul and mind. Warburton thinks, the poet wrote, 'Through the ashes of my *cheeks*.'—[This emendation Warburton did not suggest in his subsequent edition. It is, therefore, open to hope, that he withdrew it.]—MURRAY (*N. E. D. s. v.* Chance, 3.) : That which befalls a person ; (one's) hap, fortune, luck, lot.—[We have already had in 'the wounded chance of Anthony' (III, x, 49), a use of 'chance' exactly parallel to the present. 'Chance' there meant *fortune, lot*, and here it means the same. 'Though the ashes of her fortune, the embers of her spirit are still glowing.' In this same line, where Cleopatra says 'Wer't thou a man,' she implies the knowledge that Seleucus was a eunuch. —ED.]

204. **spirits**] See I, ii, 143, with its protest against Walker's monosyllabic pronunciation of 'spirit.'

209–211. **when we fall, We answer others merits, in our name Are therefore to be pittied**] WARBURTON : The lines should be pointed thus :—'And when we fall We answer. Others' merits, in our names Are therefore to be pitied.' That is, 'when any misfortune hath subjected us to the power of our enemies, we are sure to be punished for those faults. As this is the case, it is but reasonable that we should have the merit of our ministers' good actions, as well as bear the blame of their bad.' But she softens the word *merit* into *pity*. The reason of her making the reflexion was this : Her former conduct was liable to much censure from Octavius, which she would hereby artfully insinuate was owing to her evil ministers. And as her present conduct, in concealing her treasures, appeared to be her own act, she being detected by her minister, she begs, that as she now answers for her former minister's miscarriages, so her present minister's merit in this discovery, might likewise be placed to her account : Which she thinks but reasonable.—HEATH (p. 467) : That is, We, who are in possession of the supreme power, are ill thought of for faults committed by others, without our direction or knowledge ; and, when we are stripped of this power, are obliged to answer in our own names for what those others ought in justice to answer for themselves. Therefore we are to be pitied. I conceive that this reflection of Cleopatra is intended to insinuate, that the deficiency in the inventory ought to be imputed to Seleucus her accuser, and not to herself ;

Cæſar. *Cleopatra,* 212
Not what you haue reſeru'd, nor what acknowledg'd
Put we i'th'Roll of Conqueſt : ſtill bee't yours,
Beſtow it at your pleaſure, and beleeue 215
Cæſars no Merchant, to make prize with you
Of things that Merchants ſold. Therefore be cheer'd, 217

214. *Put we*] *Put me* Rowe, Pope. *i'th'*] Ff, Rowe,+, Wh. *i'the* Cap. et cet. *bee't*] Ff. *be't* Rowe,+, Sing. Dyce, Sta. Glo. Cam. Ktly. *be it* Cap. et cet. 216. *prize*] *price* Anon. ap. Cam. 217. *ſold*] *hold* Anon. ap. Cam.

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and that he therefore was properly answerable for it. I would beg leave to add, that I am inclined to believe that Shakespear gave us the third line thus, And *answer others merits in our names;* which renders the construction more explicit and perspicuous.—[COLLIER'S MS marked the same change from 'Are' to *And.* 'Very unnecessarily,' says DYCE (ed. ii): 'In the last clause of a sentence Shakespeare (like other old writers) sometimes omits "and."']—CAPELL (i, 51): The reflections contain'd in this speech are perfectly just, and their wording as clear as their intention; which is—to exculpate the speaker, not in what has recently happen'd, but her political behaviour in general: Nothing then is hard to conceive, but the consequence drawn from these premises,—'in our name Are therefore to be pity'd'; and the single difficulty there, lyes in—'*name*': But how often is *name* put for—title? and here with great energy: as importing—that greatness and dignities, high and swelling titles, were mere vanities and a *name* only; rather worthy of pity than envy, by reason of it's servants' abuses, and the ruin it often suffers through them.—JOHNSON: 'We suffer at our highest state of elevation in the thoughts of mankind for that which others do; and when we fall, those that contented themselves only to think ill before, call us to answer in our own names for the merits of others. We are therefore to be pitied.' *Merits* is in this place taken in an ill sense, for actions meriting censure.—M. MASON: The plain meaning is this: 'The greatest of us are aspersed for things which others do; and when, by the decline of our power, we become in a condition to be questioned, we are called to answer in our own names for the actions of other people.' *Merit* is here used, as the word *desert* frequently is, to express a certain degree of merit or demerit. A man may merit punishment as well as reward.—MALONE: As *demerits* was often used, in Shakspeare's time, as synonymous to *merit*, so *merit* might have been used in the sense which we now affix to *demerit;* or the meaning may be only, we are called to account, and to answer in our own names for *acts*, with which others, rather than we, *deserve* to be charged. —[From Capell's crabbed English (Dr Johnson, using Prospero's language in reference to Caliban, said that if Capell had only come to him, he would 'have endowed his purposes with words') I can extract more light than from any of the other interpretations, and, in addition, his version conforms closely to the Folio. The real difficulty lies, as he says, in the word 'name,' which here, I think, means *eminence, greatness* (as in other instances which Schmidt's *Lexicon* will supply). The passage, then, may be paraphrased: 'When we, the great ones of earth, fail, it is not through our own fault, but through that of others, our subordinates; for the very eminence of our position, therefore, we are to be pitied.'—ED.]

Make not your thoughts your priſons : No deere Queen,
For we intend ſo to diſpoſe you, as
Your ſelfe ſhall giue vs counſell : Feede, and ſleepe :
Our care and pitty is ſo much vpon you,
That we remaine your Friend, and ſo adieu.

Cleo. My Maſter, and my Lord.

Cæſar. Not ſo : Adieu. *Flouriſh.*

Exeunt Cæſar, and his Traine.

Cleo. He words me Gyrles, he words me,
That I ſhould not be Noble to my ſelfe.
But hearke thee *Charmian.*

Iras. Finiſh good Lady, the bright day is done,
And we are for the darke.

Cleo. Hye thee againe,
I haue ſpoke already, and it is prouided,
Go put it to the haſte.

218. *priſons*] *poison* Han. i, Johns. conj. *prison* Han. ii, Dyce conj. Ktly.
223. *Lord.*] *lord,*— Cap. *lord!* Var. '73 et seq.
224. Flouriſh.] Om. Ff.
225. Scene V. (misprint for IV.) Pope, Warb. Johns. Scene IV. Han.
226–228. *He*...Charmian] Two lines, dividing at *not*, Han. Cap. et seq.
228. Charmian] *Charmion* Johns.
228. [Whispers Char. Theob. et seq. To this whisper, Char. replies, 'The aspics, Madam?' Kemble.
229. *Lady,*] *lady.* Johns. *lady;* Cap. et seq.
231. *againe*] *amain* Theob. conj. (withdrawn.)
232. *I haue*] *I've* Pope,+, Dyce ii, iii.
233. *Go put*] *Go, put* Cap. Steev. Varr. Knt, Coll. Sing. Wh. Sta. Ktly.

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218. **Make not your thoughts your prisons**] JOHNSON: I once wished to read—'Make not your thoughts your *poison*—': Do not destroy yourself by musing on your misfortune. Yet I would change nothing, as the old reading presents a very proper sense. 'Be not a prisoner in imagination, when in reality you are free.—[JOHNSON suggested *poison*, wherein he was anticipated by Hanmer ed. i. DYCE suggested *prison*, wherein he was anticipated by Hanmer, ed. ii.—ED.]

232. **and it is prouided**] THEOBALD: Freinshemius has observed, upon a passage in Quintus Curtius, that your best writers very often leave some things to be understood from the consequence and implication of words, which the words themselves do not express. Our author observes this conduct here. Cleopatra must be supposed to mean, she has spoke for the asp, and it is provided, tho' she says not a word of it in direct terms.—CAPELL (i, 51): The Poet's art in this place is worth noting: 'it' relates covertly to the asp which she afterwards dies by; but her further directions about it, are convey'd in a whisper,—'But hark thee, Charmian'; which had they been openly given, a main grace of the incident that presently follows had been taken away from it, that is—it's novelty.

Char. Madam, I will.

Enter Dolabella.

Dol. Where's the Queene?

Char. Behold ſir.

Cleo. *Dolabella.*

Dol. Madam, as thereto ſworne, by your command
(Which my loue makes Religion to obey)
I tell you this: *Cæſar* through Syria
Intends his iourney, and within three dayes,
You with your Children will he ſend before,
Make your beſt vſe of this. I haue perform'd
Your pleaſure, and my promiſe.

Cleo. *Dolabella*, I ſhall remaine your debter.

Dol. I your Seruant:
Adieu good Queene, I muſt attend on *Cæſar*. *Exit*

Cleo. Farewell, and thankes.
Now *Iras*, what think'ſt thou?
Thou, an Egyptian Puppet ſhall be ſhewne

234. [Exit Charmian. Theob.+. going. Cap.
236. *Where's*] *Where is* Pope et seq.
237. Char.] Iras. Han.
[Exit Char. Cap. et seq.
238. Dolabella.] Ff, Rowe, Pope. *Dolabella!* Theob. Han. Dyce, Sta. Glo. Cam. *Dolabella?* Cap. et cet.
243. *before,*] *before;* Rowe ii et seq. (subs.)
246. Dolabella,] Separate line, Pope et seq.
249, 250. *Farewell...thou?*] Ff, Cap. One line, Rowe et seq.
251. *ſhall*] *ſhalt* Ff.

250, etc. **Now Iras**, etc.] MRS JAMESON (ii, 152): But though Cleopatra talks of dying 'after the high Roman fashion,' she fears what she most desires, and cannot perform with simplicity what costs her such an effort. That extreme physical cowardice, which was so strong a trait in her historical character, which led to the defeat of Actium, which made her delay the execution of a fatal resolve till she had 'tried conclusions infinite of *easy* ways to die,' Shakespeare has rendered with the finest possible effect, and in a manner which heightens instead of diminishing our respect and interest. Timid by nature, she is courageous by the mere force of will, and she lashes herself up with high-sounding words into a kind of false daring. Her lively imagination suggests every incentive which can spur her on to the deed she has resolved, yet trembles to contemplate. She pictures to herself all the degradations which must attend her captivity; and let it be observed, that those which she anticipates are precisely such as a vain, luxurious, and haughty woman would especially dread, and which only true virtue and magnanimity could despise. Cleopatra could have endured the loss of freedom; but to be led in triumph through the streets of Rome is insufferable. She could stoop to Cæsar with dissembling courtesy, and meet duplicity with superior art; but 'to be chastised' by the scornful or upbraiding glance of the injured Octavia—'rather a ditch in Egypt!'

In Rome aſwell as I : Mechanicke Slaues
With greazie Aprons, Rules, and Hammers ſhall
Vplift vs to the view. In their thicke breathes,
Ranke of groſſe dyet, ſhall we be enclowded,
And forc'd to drinke their vapour.
Iras. The Gods forbid.
Cleo. Nay, 'tis moſt certaine *Iras* : ſawcie Lictors
Will catch at vs like Strumpets, and ſcald Rimers
Ballads vs out a Tune. The quicke Comedians
Extemporally will ſtage vs, and preſent
Our Alexandrian Reuels : *Anthony*
Shall be brought drunken forth, and I ſhall ſee
Some ſqueaking *Cleopatra* Boy my greatneſſe

259. *catch at*] *chastise* Orger. *ſcald*] *ſcall'd* F_3F_4, Rowe, Pope, Theob. Warb. Johns. *stall'd* Han. 260. *Ballads*] *Ballad* Ff et seq. *out a Tune*] Ff, Rowe. *out-a--tune* Pope. *out-o'-tune* Theob. Warb. Johns. *out o'-tune* Var. '73. *out of tune* Ktly. *out o' tune* Han. et cet. 262. *Alexandrian*] *Alexandria* Ff. 264. *ſqueaking... Boy*] *ſpeaking-Cleopatra-Boy* F_2F_3. *ſpeaking* Cleopatra--*Boy* F_4. *speaking Cleopatra Boy* Rowe.

256. **drinke their vapour**] MURRAY (*N. E. D. s. v.* Drink, I. Transitive senses. 5.) : To draw in or inhale. [The current phrase, in Shakespeare's time, for 'to smoke tobacco' was *to drink tobacco.*]

258, 259. **sawcie Lictors Will catch at vs**] MURRAY (*N. E. D. s. v.* Catch, 23. *To catch at*) : To snatch at ; to make a quick or eager attempt to lay hold of. [The present line is quoted. Dr Murray's adjective, 'eager,' is well chosen. It is the 'eagerness' which is naturally so abhorrent and degrading to the Queen. Lear (IV, vi, 166) attributes to the 'beadle' that which, I think, Cleopatra attributes, in imagination, to the saucy lictors.—ED.]

259. **scald**] JOHNSON : A word of contempt, implying poverty, disease, and filth.

260. **Ballads**] For this superfluous *s*, see 'abstracts,' I, iv, 11 ; ABBOTT, § 338.

260. **The quicke Comedians**] JOHNSON : The gay inventive players.—M. MASON : 'Quick' here means, *ready*, rather than *gay*.—MALONE : The lively, inventive, *quick*-witted comedians.

262. **Our Alexandrian Reuels**] See note on 'reuell,' I, iv, 7, and also II, vii, 111.

264. **Some squeaking Cleopatra Boy my greatnesse**] HANMER : The parts of women were acted on the stage by boys.—SCHMIDT, in the *Notes* to his version of Tieck's Translation, denies (p. 176) that 'boy' is here a verb, because the next clause, 'i'th'posture,' etc., does not harmonise with it ; such a posture can hardly be deemed characteristic of a boy. He, therefore, holds 'Cleopatra-boy' as a compound ; and the meaning is that she will see some Cleopatra-boy acting her own greatness in the posture, etc. In his subsequent *Lexicon* he adhered to this interpreta-

I'th'poſture of a Whore.
Iras. O the good Gods !
Cleo. Nay that's certaine.
Iras. Ile neuer ſee't ? for I am ſure mine Nailes
Are ſtronger then mine eyes.
Cleo. Why that's the way to foole their prep aration,
And to conquer their moſt abſurd intents.

265. *I'th'*] *I'the* Cap. et seq.
266. *Gods !*] *gods forbid !* Words.
267. *that's*] *that is* Steev. Varr. Knt, Coll. Wh. Ktly, Hal. *but that's* Words.
268. *ſee't*] Ff, Rowe, Cap. Dyce, Sta. Glo. Cam. *see it* Pope et cet.
I am] *am* Rowe ii. *I'm* Pope,+, Dyce ii, iii.
mine] *my* Ff et seq.
270–273. *to foole*...Charmian.] As three lines, ending *way*...*conquer*...*Charmian.* Rowe et seq.
270. *foole*] *foil* Coll. MS.
271. *to conquer*] *conquer* Ff.
abſurd] *assur'd* Theob. Han. Cap. Coll. (MS), Huds. *abhorr'd* Kinnear.

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tion and defined the phrase: 'I shall see some boy, performing the part of Cleopatra, as my highness.' SPRENGER suggested *bow* instead of 'boy.' LEO in a *Review* of Sprenger's *Emendations* (*Sh. Jhrbuch*, xxvii, 1892, p. 223) suggests that punctuation alone is needed to reveal the sense, thus: 'Some squeaking Cleopatra boy—my greatness I'the posture,' etc. He adds, however, a possible emendation of 'boy,' which it will do his fine reputation no harm to suppress, especially since he himself set no value on it, and professed his adherence to the Folio.—ED.

264. **squeaking**] DEIGHTON appositely quotes Hamlet's greeting to the young boy actor: 'Pray God, your voice, like a piece of uncurrent gold, be not cracked within the ring.'—II, ii, 407.

264. **Boy**] W. POEL (*New Sh. Soc. Trans.*, 8 Nov. 1889): Stephen Gosson thus condemns the realistic acting of the boys who assumed women's parts: 'Which way, I beseech you, shall they be excused that put on, not the apparel only, but the gait, the gestures, the voice, the passions of a woman?'

265. **posture**] That is, *behaviour, deportment.*—ED.

267. **Nay that's certaine**] CAPELL (i, 53): Though this speech is still left in possession of the place it has always occupy'd, yet it's title is very suspicious: it seems to have nothing to do here; and more than so,—to have been an accidental corruption, crept in by the compositor's heedlessness, who was beginning to print again in this place a speech that he had printed before [line 258, *supra*]; and besides,—the spirit of the maid's declaration concerning her eyes, is weaken'd by the intervention of any thing between that and her exclamation: if the speech must needs stand, for reasons that are not discoverable by the editor, it should at least be made metre of, by reading—*Nay, this is certain;* meaning—this which I tell you.—[Capell adopted this change in his *Version* for Garrick.]

268. **mine Nailes**] See 'your proofe,'—II, ii, 141; 'Mine Nightingale,'—IV, viii, 24; 'Vnarme Eros,'—IV, xiv, 45; all examples of errors in hearing. Also, if need be, Walker (*Crit.* i, 318).

271. **their most absurd intents**] THEOBALD: Why should Cleopatra call Cæsar's designs 'absurd'? She could not think his intent of carrying her in triumph, such,

Enter Charmian. 272

Now *Charmian.*
Shew me my Women like a Queene : Go fetch
My beſt Attyres. I am againe for *Cidrus,* 275
To meete *Marke Anthony.* Sirra *Iras,* go

273. Charmian.] Ff, Rowe,+. *Charmian /* Dyce, Sta. Glo. Cam. Ktly. *Charmian ?* Cap. et cet.

275. Cidrus] *Cidnus* Rowe, Pope. *Cydnus* Theob.

276. *Sirra* Iras,] F_2. *Sirrah* Iras, F_3F_4, Rowe, Pope, Theob. Han. Warb. Dyce, Glo. Cam. *Swift, Iras,* Orger. *Sirrah, Iras,* Johns. et cet.

276. *go*] *go,* Rowe. *go*— Pope,+. *go.* Cap. et seq.

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with regard to his own glory; and her finding an expedient to disappoint him, could not bring it under that predicament. I much rather think the poet wrote: 'Their most *assur'd* intents,' *i. e.* the purposes which they make themselves most sure of accomplishing.—JOHNSON: I have preserved the old reading. The design certainly appeared *absurd* enough to Cleopatra, both as she thought it unreasonable in itself, and as she knew it would fail.—UPTON (p. 295): That is, harsh, grating. Latin, *absurdus, ex* ab *et* surdus, *à quo aures et animum avertas.* Cicero, *Pro Roscio.* Sect. 7: 'Fraudavit Roscius. Est hoc quidem auribus animisque [hominum] absurdum.' *Absurdum est, i. e.* sounds harsh, grating, unpleasant.—HUDSON: 'Absurd' seems to me an absurd reading.—ROLFE: Surely if Cæsar's intents are *assur'd* from *his* point of view, they are '*absurd*' from *Cleopatra's,* for she is going to *fool* them. In the same vein, after she has done this, she calls Cæsar an 'ass unpolicied.'—MURRAY (*N. E. D. s. v.*): Adopted from French *absurde,* an adaptation of Latin *absurd-us,* inharmonious, tasteless, foolish; formed on *ab* off, here intensive+*surdus* deaf, inaudible, insufferable to the ear. 2. Out of harmony with reason or propriety; incongruous, unreasonable, illogical. In modern sense, especially, plainly opposed to reason and hence ridiculous, silly.—[I think Shakespeare has a right to the privilege of using 'absurd' in its derivative sense.—ED.]

274, 275, etc. **Go fetch My best Attyres,** etc.] MRS JAMESON (ii, 154): She then calls for her diadem, her robes of state, and attires herself as if 'again for Cydnus, to meet Mark Antony.' Coquette to the last, she must make Death proud to take her, and die 'phœnix like,' as she had lived, with all the pomp of preparation—luxurious in her despair. The death of Lucretia, of Portia, of Arria, and others who died 'after the high Roman fashion,' is sublime according to the Pagan ideas of virtue, and yet none of them so powerfully affect the imagination as the catastrophe of Cleopatra. The idea of this frail, timid, wayward woman, dying with heroism from the mere force of passion and will, takes us by surprise. The attic elegance of her mind, her poetical imagination, the pride of beauty and royalty predominating to the last, and the sumptuous and picturesque accompaniments with which she surrounds herself in death, carry to its extreme height that effect of contrast which prevails through her life and character. No arts, no invention could add to the real circumstances of Cleopatra's closing scene. Shakespeare has shown profound judgment and feeling in adhering closely to the classical authorities; and to say that the language and sentiments worthily fill up the outline, is the most magnificent praise that can be given.

276. **Sirra Iras**] See IV, xv, 105.—DYCE (ed. ii): Nearly all the modern editors wrongly put a comma between these words.

(Now Noble *Charmian*, wee'l diſpatch indeede,)
And when thou haſt done this chare, Ile giue thee leaue
To play till Doomeſday : bring our Crowne, and all.
A noiſe within.
Wherefore's this noiſe ?
Enter a Guardſman.
Gardſ. Heere is a rurall Fellow,

277. No parentheses, Rowe et seq.
278. *thou haſt*] *thou'ast* Pope, Han. *thou'st* Theob. Warb. Johns. Dyce ii, iii.
279. *Doomeſday :*] *dooms-day*— Pope, Theob. Han. Warb. *dooms-day.* Johns. et seq.
280. [Exit Iras, Charmian falls to adjusting Cleopatra's dress. Noise within. Cap.
280–331. Om. Kemble.
281. *Wherefore's*] *Wherefore* F_3F_4, Rowe,+, Var.'73.

283. **a rurall Fellow**] A. C. BRADLEY (p. 395): The Porter [in *Macbeth*] does not make me smile: the moment is too terrific. He is grotesque; no doubt the contrast he affords is humorous as well as ghastly; I dare say the groundlings roared with laughter at his coarsest remarks. But they are not comic enough to allow one to forget for a moment what has preceded and what must follow. And I am far from complaining of this. I believe that it is what Shakespeare intended, and that he despised the groundlings if they laughed. Of course he could have written without the least difficulty speeches five times as humorous; but he knew better. The Grave-diggers make us laugh: the old Countryman who brings the asps to Cleopatra makes us smile at least. But the Grave-digger scene does not come at a moment of extreme tension; and it is long. Our distress for Ophelia is not so absorbing that we refuse to be interested in the man who digs her grave, or even continue throughout the long conversation to remember always with pain that the grave is hers. It is fitting, therefore, that he should be made decidedly humorous. The passage in *Antony and Cleopatra* is much nearer to the passage in *Macbeth*, and seems to have been forgotten by those who say that there is nothing in Shakespeare resembling that passage.* The old Countryman comes at a moment of tragic exaltation, and the dialogue is appropriately brief. But the moment, though tragic, is emphatically one of exaltation. We have not been feeling horror, nor are we feeling a dreadful suspense. We are going to see Cleopatra die, but she is to die gloriously and to triumph over Octavius. And therefore our amusement at the old Countryman and the contrast he affords to these high passions, is untroubled, and it was right to make him really comic. But the Porter's case is quite different. We cannot forget how the knocking that makes him grumble sounded to Macbeth, or that within a few minutes of his opening the gate Duncan will be discovered in his blood; nor can we help feeling that in pretending to be porter of hell-gate he is terribly near the truth. To give him language so humorous that it would ask us almost to lose the sense of these things would have been a fatal mistake,—the kind of mistake that means want of dramatic imagination. And that was not the sort of error into which Shakespeare fell.

* Even if this were true, the retort is obvious that neither is there anything resembling the murder-scene in *Macbeth*.

That will not be deny'de your Highneſſe preſence,
He brings you Figges.
Cleo. Let him come in. *Exit Guardſman.*
What poore an Inſtrument
May do a Noble deede : he brings me liberty :
My Reſolution's plac'd, and I haue nothing
Of woman in me : Now from head to foote
I am Marble conſtant : now the fleeting Moone
No Planet is of mine.
Enter Guardſman, and Clowne.
Guardſ. This is the man.
Cleo. Auoid, and leaue him. *Exit Guardſman.*
Haſt thou the pretty worme of Nylus there,

286, 287. *Let...Inſtrument*] One line, Rowe et seq.
287. *What poore an*] *How poor an* Ff, Rowe,+, Cap. Var. '73, Steev. Var. '03, '13, Sing. *What a poor* Var. '78, '85, Ran. Ktly.
288. *deede :*] *deed ?* Pope. *deed !* Theob. et seq.
291. *I am*] *I'm* Pope,+, Dyce ii, iii. *Marble conſtant*] *marble-constant* Cap. et seq.
293. Clowne.] Clown, with a Basket. Rowe.

287. **What poore an Instrument**] ABBOTT (§ 85) : 'What' is here used for *how*.—IBID (§ 422) : We can say 'how poor *an* instrument,' regarding 'how' as an adverb, and 'how poor' as an adverbialized expression, but not, 'What poor an instrument,' because 'what' has almost lost with us its adverbial force.—[In this section Abbott gives many examples of the transposition of the Article.]

291. **the fleeting Moone**] WARBURTON : Alluding to the Egyptian devotion paid to the moon under the name of Isis.—[See III, xiii, 183.]—STEEVENS : I really believe that the poet was not at all acquainted with the devotion that the Egyptians paid to this planet under the name of Isis. 'Fleeting' is inconstant.—[Juliet's words are a sufficing commentary : 'O, swear not by the moon, th' inconstant moon, That monthly changes in her circled orb.'—II, ii, 109.—ED.]

293. **Enter . . . Clowne**] VISCHER (vi, p. 175) : The Clown enters with the asp, which Cleopatra had ordered. In him, Shakespeare introduces a dunderhead, who, unwitting of the great act to which he had been summoned, cracks jokes about the bite of the worm of Nilus, and, like the Musicians in *Romeo and Juliet*, the Porter in *Macbeth*, and the Grave-diggers in Hamlet, supplies the contrast between the exalted image of death and low ordinary life. It is not too distracting. Genuine tragic emotion is often stimulated thereby, so fearfully does life love to mingle the serious and the comic.—DELIUS (*Sh. Jahrbuch*, V, p. 268) : This 'rural Fellow' is the Clown of the drama, and consequently uses Clown's language, which is prose embellished with perverted words.

296. **the pretty worme of Nylus**] JOHNSON : *Worm* is the Teutonick word for *serpent;* we have the *blind-worm* and *slow-worm* still in our language, and the Norwegians call an enormous monster, seen sometimes in the Northern ocean, the *sea-worm*.—PERCY : In the Northern counties, the word *worm* is still given to the ser-

That killes and paines not?

Clow. Truly I haue him : but I would not be the partie that ſhould deſire you to touch him, for his byting is immortall : thoſe that doe dye of it, doe ſeldome or neuer recouer.

Cleo. Remember'ſt thou any that haue dyed on't ?

Clow. Very many, men and women too. I heard of one of them no longer then yeſterday, a very honeſt woman, but ſomething giuen to lye, as a woman ſhould not do, but in the way of honeſty, how ſhe dyed of the byting of it, what paine ſhe felt : Truely, ſhe makes a verie good report o'th'worme : but he that wil beleeue all that they ſay, ſhall neuer be ſaued by halfe that they do : but this is moſt falliable, the Worme's an odde Worme.

Cleo. Get thee hence, farewell.

Clow. I wiſh you all ioy of the Worme.

298–321. Mnemonic, Pope, Warb.

302. *Remember'ſt*] *Rememberest* Dyce, Glo. Cam.

on't] *on it* Ktly.

303. *many,*] *many* Rowe.

306. *honeſty,*] Ff, Coll. *honesty.* Rowe, +. *honesty :* Cap. et seq.

307. *felt :*] Ff, Rowe, Glo. Cam. *felt !* Pope, +. *felt.* Coll. Sing. Wh. *felt,*— Cap. et cet.

308, 309. *all...halfe*] *half...all* Theob. i, Han. Warb.

310. *falliable*] *fallible* Ff et seq.

odde] *adder* Coll. MS.

312. [setting down his basket. Cap.

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pent species in general. I have seen a Northumberland ballad, entituled, *The laidly Worm of Spindleston Heughes, i. e.* The loathsome or foul serpent of Spindleston Craggs.—[Aspis is an Adder worst and most wicked in venime & in biting, & hath that name Aspis, of *Aspergendo*, springing : for he casteth out slaieng venime, and spitteth and springeth out venime by bitings . . . And it followeth there [in Isidore] : Of adders that be called *Aspis* bee diuers manner kind, and haue diuerse effects and dooings, to noy and to grieue, that is to wit, *Dipsas* that is called *Scytula* in Latine. For when he biteth, he slayeth with thirst. *Ipalis* is a manner adder, that slayeth with sleepe. These manner adders *Cleopatra* layde by her, and passed out of the lyfe by death, as it were a sleepe.—Batman *vppon Bartholome*, 1582, Liber XVIII. Of Aspide. cap. 10, p. 345.—ED.]

308, 309. **but he that wil beleeue all that they say, shall neuer be saued by halfe that they do**] WARBURTON : Shakspeare's clowns are always jokers, and deal in sly satire. It is plain this must be read the contrary way, and *all* and *half* change places.—[Any comment on the foregoing is impertinent. Warburton's dogmatism overawed Theobald in his first edition, but his common sense asserted itself in his second.—ED.]

310. **most falliable**] WALKER (*Crit.* iii, 312) : Does this 'falliable' belong to the Clown or to the old printer?—[I think to the old printer. What is comic in Shakespeare's Clowns generally lies in the perversion of words and phrases.—ED.]

Cleo. Farewell.
Clow. You muſt thinke this (looke you,) that the Worme will do his kinde.
Cleo. I, I, farewell.
Clow. Looke you, the Worme is not to bee truſted, but in the keeping of wiſe people : for indeede, there is no goodneſſe in the Worme.
Cleo. Take thou no care, it ſhall be heeded.
Clow. Very good : giue it nothing I pray you, for it is not worth the feeding.
Cleo. Will it eate me ?
Clow. You muſt not think I am ſo ſimple, but I know the diuell himſelfe will not eate a woman : I know, that a woman is a diſh for the Gods, if the diuell dreſſe her not. But truly, theſe ſame whorſon diuels doe the Gods great harme in their women : for in euery tenne that they make, the diuels marre fiue.
Cleo. Well, get thee gone, farewell.
Clow. Yes forſooth : I wiſh you ioy o'th'worm. *Exit*
Cleo. Giue me my Robe, put on my Crowne, I haue
Immortall longings in me. Now no more
The iuyce of Egypts Grape ſhall moyſt this lip.
Yare, yare, good *Iras* ; quicke : Me thinkes I heare
Anthony call : I ſee him rowſe himſelfe
To praiſe my Noble Act. I heare him mock
The lucke of *Cæſar*, which the Gods giue men

316. *I, I,*] *Ay, ay,* Rowe,+. *Ay, ay ;* Cap. et seq.
320. *thou*] Om. Ff, Rowe, Pope, Han.
324. Clow.] Cleo. F_2.
329. *fiue*] *nine* Coll. MS.
330. *thee*] *the* F_2F_4.
331. *o'th'*] Ff, Rowe,+, Wh. *o'the* Varr. Ran. Dyce, Sta. Glo. Cam. *of the* Cap. et cet.
Scene VI. Pope, Warb. Johns. Scene V. Han.
332–350. Mnemonic, Warb.
332. *Crowne*] *crown ;* Pope et seq.
334. *this*] *his* F_3F_4, Rowe.
335. Iras *; quicke :*] Iras, *quick :* F_3F_4. *Iras, quick*— Rowe, Pope. *Iras ; quick* — Theob. Han. Warb. *Iras ; quick.* Johns. et seq.
336. *call :*] *call,* Rowe.

315. **will do his kinde**] JOHNSON : The serpent will act according to his nature.
328. **in their women**] 'Their' is here used ethically. DELIUS takes it as a possessive, meaning the women that belong to the gods.
335. **Yare, yare**] That is, make haste, hurry.

To excuſe their after wrath. Husband, I come :
Now to that name, my Courage proue my Title.
I am Fire, and Ayre ; my other Elements
I giue to baſer life. So, haue you done?
Come then, and take the laſt warmth of my Lippes.
Farewell kinde *Charmian*, *Iras*, long farewell.
Haue I the Aſpicke in my lippes? Doſt fall?

339. *To excuſe*] *T'excuse* Pope, +, Dyce ii, iii.
after wrath] *after-wrath* Rowe ii, +.
[Goes to a Bed, or Sopha, which she ascends; her Women compose her on it; Iras sets the basket, which she has been holding upon her own arm, by her. Cap.
341. *I am*] *I'm* Dyce ii, iii.
342. *to*] *no* F_3F_4.
So,] Ff, Cap. *So;* Glo. Cam. *So*— Rowe et seq. (subs.)
344. Charmian,] *Charmion.* Johns. *Charmian;* Theob. Cap. et seq.
[Kissing them. Han. ... Iras falls. Cap.
[Applying the Asp. Rowe.
345. [To Iras. Pope. ... who falls down. Han.
[Iras, who has had the aspics in the basket on her arm, sinks down and dies. Kemble.

338, 339. **which the Gods giue . . . after wrath**] REV. JOHN HUNTER: The notion of good fortune in this world justifying the gods in reversing it in the next world, was founded on the parable of Dives and Lazarus, *Luke*, xvi, 25.—WORDSWORTH: A genuine heathen sentiment: see *Herod.* III, 40.—[Dr Wordsworth also refers to his own Book, *Shakespeare's Knowledge and Use of the Bible*, where (p. 114, *et seq.*) the attempt is made to show that Shakespeare is wont to make religious sentiments conform to the religion of the speaker, whether Heathen or Christian.]

339. **Husband**] This sanctifies her love for Anthony; in this one sacred word we hear Shakespeare's last appeal to us for her pardon,—like 'the heavenly voice' breathing forth, in Gretchen's dungeon, 'sie ist gerettet!'—ED.

341. **Fire, and Ayre ; my other Elements**] MALONE: So in *Henry the Fifth*, 'he is pure air and fire; and the dull elements of earth and water never appear in him.'—[III, vii, 22. This is in the Dauphin's description of his horse, and MADDEN (p. 261) shows that this reference to the elements, in this connection, has, in old writers on farriery, more significance than is at once apparent. Cleopatra here uses 'elements' as referring to the materials of which man is composed. See note on III, ii, 47.—ED.]

342. **I giue to baser life**] THEOBALD (Nichols, *Illust.* ii, 511): I have imagined we should read, 'to baser *earth*,' *i. e.* as we say in the Service for the dead, 'Dust to dust, ashes to ashes'; or as in Wills, 'I give my *body* to the earth,' etc.—[This conjecture was not repeated in Theobald's edition.]—DEIGHTON: I leave to be eaten by worms.

345. **Dost fall?**] CAPELL (i, 53): The Poet's great attention to nature in the death of these three persons, is extremely remarkable. It does not appear in any preceding edition, which way Iras comes by her death; the direction [given in *Text. Note*, 339] was intended to shew it: Iras, either in setting down the basket, or in leaning over it to take her farewell, gets a bite from an asp; and being it's first bite, when it's poison was most vigorous, she dies almost instantly: The exulting and

If thou, and Nature can ſo gently part,
The ſtroke of death is as a Louers pinch,
Which hurts, and is deſir'd. Doſt thou lye ſtill?
If thus thou vaniſheſt, thou tell'ſt the world,
It is not worth leaue-taking.

Char. Diſſolue thicke clowd, & Raine, that I may ſay
The Gods themſelues do weepe.

Cleo. This proues me baſe:
If ſhe firſt meete the Curled *Anthony*,
Hee'l make demand of her, and ſpend that kiſſe

349. *vaniſheſt*] *vanquishest* Rowe ii.
350. *leaue-taking*] *leave taking* Ff, Rowe, Warb.
[Iras dies. Pope.
353. *baſe:*] *base*— Rowe,+. *base.* Ktly.
354. *firſt meete*] *proves* Ff. *approves* Rowe. *first should meet* (then *should* erased) Coll. MS.
Curled] *curſed* F_4.

triumphing manner that Cleopatra goes off in, shews the flow of her spirits, and her death is partly lengthen'd by that; partly, as we may conjecture, by her taking the weaken'd asp first to apply to her breast; when the fresh one is apply'd to her arm, she vanishes as her woman had done: The poison of both being weaken'd, Charmian's death is protracted of course: and if we further suppose her to have taken by accident the aspick that her partner had dy'd by, this will account for her words—'*I partly feel thee*'; and her exclamation in dying, which seems to indicate something of pain.—STEEVENS: Iras must be supposed to have applied an asp to her arm while her mistress was settling her dress, or I know not why she should fall so soon. —[This note of Steevens is quoted in substance or verbally, without dissent, by DYCE, STAUNTON, The COWDEN-CLARKES, HUDSON, ROLFE, DEIGHTON.]—HALLIWELL quotes the following remarks by 'ANON.' (which appear in *The Gentleman's Mag.*, 1790, lx, p. 127): 'I apprehend a mistake in the stage-direction,—that it should be, *Applying the asp to Iras*, in order to see the effect of the poison, and the pain she had to encounter in death. The asp might be applied to Iras, either with or without her consent. This opinion is strengthened by Cleopatra saying, "This calls me base," as it could not be base in Cleopatra, that Iras did it without her consent; but the baseness must be in her own want of resolution, and in the murder of Iras. When Cleopatra says, "Come thou mortal wretch," I should suppose that Cleopatra then applied the first asp to her own breast.'—The COWDEN-CLARKES: Throughout this scene, Iras has shown eagerness for death; witness her words,—'Finish, good lady; the bright day is done, and we are for the dark'; and 'I'll never see it; I am sure my nails are stronger than mine eyes.'—DELIUS: Steevens's assumption finds no support whatever in the text. Shakespeare wished to make it clear that Iras died of the grief which taking leave of her mistress caused her.—[Thus, also, the CAMBRIDGE EDITORS, who remark (*Note* VIII.): 'The context implies that the cause of [Iras's] death was grief at the leave-taking,' which is also the opinion of the present Editor. We have already had an instance in this play where a broken heart has caused death, and, moreover, where the victim was a strong, vigorous man.—ED.]

355. Hee'l make demand of her] JOHNSON: He will enquire of her concerning me, and kiss her for giving him intelligence.

Which is my heauen to haue. Come thou mortal wretch,
With thy ſharpe teeth this knot intrinſicate,
Of life at once vntye : Poore venomous Foole,
Be angry, and diſpatch. Oh could'ſt thou ſpeake,
That I might heare thee call great *Cæſar* Aſſe, vnpolicied.
Char. Oh Eaſterne Starre.
Cleo. Peace, peace :

356–359. Mnemonic, Warb.
356. *thou*] Om. Pope, +, Cap. Steev. Var. '03, '13, Words.
[to the Asp; applying it to her Breast. Cap.
357, 358. *intrinſicate, Of life*] *intrinsicate Of life*, Pope. *intrinsicate Of life* Theob. et seq. (*intrinsecate* Cap. Errata.)
357. [To the serpent. Pope. ...applying it to her breast. Han.
358. [stirring it. Cap.
360. *Aſſe,*] *ass* Var. '78 et seq.
vnpolicied.] Separate line, Pope et seq.
362–364. Mnemonic, Pope, Warb.

355. **and spend that kisse**] A. S. G. CANNING (*Sh. Studied in Eight Plays*, p. 161) : There is really nothing truly pathetic in these tragic events, if calmly considered. Cleopatra's jealous dread of Iras dying first, lest Antony should take a fancy to her, is almost ludicrous, according to modern ideas.—[Ah, for one hour of Dyce,—with his exclamation marks.—ED.]

357. **this knot intrinsicate**] WARBURTON : The expression is fine ; it signifies a hidden, secret (*intrinsecus*) knot, as that which ties soul and body together.—EDWARDS (p. 184) : How, secret *as* that which ties soul and body together? Why, it is that very knot she speaks of. But, what a lingua franca is here! a secret *intrinsecus* knot! How long has *intrinsecus* been an adjective? and, if it be not, how will he construe the sentence? Had our critic read Shakspeare with any attention, he might have known, that he uses *intrinsecate* for *intricate, entangled*, or *tied in hard knots ;* 'Like rats, oft bite the holy cords in twain, Too *intrinsecate* to unloose.' Had it signified *hidden, secret*, it could no more have been *bitten in twain*, than *untied*, before it was *found out.*—MURRAY (*N. E. D.*) : Apparently formed on Italian *intrinsecato*, familiar, confused in sense with *intricato*, intricate. Equivalent to *intricate*, involved, entangled. [Four references follow : 1560, Whitehorne, *Arte Warre ;* 1599, Jonson, *Cynthia's Revels*, V, ii ; Marston, *Scourge of Villanie ;* and the present passage in *Ant. & Cleop.*]

360. **Asse, vnpolicied**] STEEVENS : That is, an ass *without more policy* than to leave the means of death within my reach, and thereby deprive his triumph of its noblest decoration.—[Steevens did not improve the text, I think, when, in the *Variorum* of 1778, he expunged the comma after 'Asse.' A pause after the word, enforced by this comma, seems, to me at least, to impart an emphasis, with concentrated bitterness, to 'unpolicied.'—ED.]

362. **Peace, peace**] MRS JAMESON (ii, 155) : The magical play of fancy and the overpowering fascination of the character are kept up to the last : and when Cleopatra, on applying the asp, silences the lamentations of her women—'Peace! peace! Dost thou not see my baby at my breast, That sucks the nurse to sleep?' These few words—the contrast between the tender beauty of the image and the horror of the situation—produce an affect more intensely mournful than all the ranting in the

Doſt thou not ſee my Baby at my breaſt,
That ſuckes the Nurſe aſleepe.
Char. O breake! O breake!
Cleo. As ſweet as Balme, as ſoft as Ayre, as gentle.
O *Anthony*! Nay I will take thee too.

364. *aſleepe.*] *asleep?* Rowe ii.
366. *gentle.*] Ff, Rowe, Pope, Han. Coll. Wh. Ktly, Hal. *gentle,* Theob. Warb. Johns. *gentle*— Cap. et cet. (subs.)
367. [Applying another Asp to her arm. Theob.
367, 368. *Nay...ſtay*] Om. Kemble.

world. The generous devotion of her women adds to the moral charm which alone was wanting: and when Octavius hurries in too late to save his victim, and exclaims when gazing on her—'She looks like sleep—As she would catch another Antony In her strong toil of grace,' the image of her beauty and her irresistible arts, triumphant even in death, is at once brought before us, and one masterly and comprehensive stroke consummates this most wonderful, most dazzling delineation.

363. **at my breast**] BUCKNILL (p. 221): It is curious that Shakespeare makes Cleopatra apply the aspic both to the breast and to the arm, since we find a discussion in old Primrose's *Popular Errors*, on this point. Primrose does not appear to have read Shakespeare, or with his love of reference he would certainly have shewn it. In his chapter on the mountebank's antidote, he says:—'And now the story of *Cleopatra* comes to my minde. *Petrus Victorius* blames the painters, that paint *Cleopatra* applying the aspe to her paps, seeing it is manifest out of *Plutarch*, in the *Life of Antonius*, and out of *Plinie* likewise, that she applyed it to her arme. *Zonaras* relates that there appeared no signe of death upon her save two blew spots on her arme. *Cæsar* also in her statute which he carryed in triumph, applyed the aspe to her arme: For in the armes there are great veines and arteries, which doe quickly and in a straight way convey the venome to the heart, whereas in the paps the vessels are slender, which, by sundry circumvolutions onely, do lead to the heart.'

364. **That suckes the Nurse asleepe**] STEEVENS: Before the publication of this piece, *The Tragedy of Cleopatra*, by Daniel, 1594, had made its appearance; but Dryden is more indebted to it than Shakspeare. Daniel has the following address to the asp: 'Better than death death's office thou dischargest, That with one gentle touch can free our breath; And in a pleasing sleep our soul enlargest, Making ourselves not privy to our death. Therefore come thou, of wonders wonder chief, That open canst with such an easy key The door of life; come gentle, cunning thief, That from ourselves so steal'st ourselves away.' [See Dryden's *All for Love* in *Appendix*.]

364. **asleepe**] THEOBALD proves by quotations from Lucius Florus, Solinus, Propertius, Lucan, and Ovid, that Shakespeare was justified in thus attributing a somnolent effect to the venom of the asp. The proof is not now needed. Batman *vppon Bartholome* is authority sufficient for the popular belief in Shakespeare's day. Probably, no one, however, among the early editors was as competent as Theobald to furnish, off-hand, such an array of learning.—ED.

367. **I will take thee too**] THEOBALD: 'Tis certain, Cleopatra is here design'd to apply one aspick to her arm, as she had before clap'd one to her breast. Dion Cassius, in the 51st Book of his *Roman History* is express as to small punctures of the asp being discover'd only on her arm. And Plutarch [verifies it.] Strabo, Vel-

What ſhould I ſtay———— *Dyes.* 368
Char. In this wilde World? So fare thee well:

368. *What*] *Why* Coll. MS.
Dyes.] falls on a bed, and dies. Mal.
369. *In ... World?*] Continued to Cleop. Elze.
369. *wilde*] F_2. *vile* Cap. Sing. Dyce, Sta. Glo. Cam. Ktly, Hal. Wh. ii. *wild* F_3F_4 et cet.

leius Paterculus, Eutropius, and Lucius Florus leave this matter as much at large. Leonardo Augustini, among his antique gems, exhibits one of Cleopatra upon an agot, with an aspick biting her right breast. And Strada, the Mantuan Antiquary, who gives us a medal of this princess, says, that she died by serpents applied to her breasts. And Domitius Calderinus, upon the 59th *Epigram* of the IVth Book of Martial, says precisely, that she procured her own death by applying Asps to her breast and arm.

368. Dyes] SIR THOMAS BROWNE (*Vulgar Errors*, Book V, Chap. xii, p. 291, ed. 1672): The picture concerning the death of *Cleopatra* with two Asps or venemous Serpents unto her arms, or breasts, or both, requires consideration: for therein (beside that this variety is not excusable) the thing it self is questionable; nor is it indisputably certain what manner of death she died. *Plutarch* in the life of *Antony* plainly delivereth, that no man knew the manner of her death; for some affirmed she perished by poison, which she always carried in a little hollow comb, and wore it in her hair. Beside, there were never any Asps discovered in the place of her death, although two of her Maids perished also with her; only it was said, two small and almost insensible pricks were found upon her arm; which was all the ground that *Cæsar* had to presume the manner of her death. *Galen* who was contemporary unto *Plutarch*, delivereth two wayes of her death: that she killed her self by the bite of an Asp, or bit an hole in her arm, and poured poison therein. *Strabo* that lived before them both hath also two opinions; that she died by the bite of an Asp, or else a poisonous ointment. We might question the length of the Asps, which are sometimes described exceeding short; whereas the Chersæa or land-Asp which most conceive she used, is above four cubits long. Their number is not unquestionable; for whereas there are generally two described, *Augustus* (as *Plutarch* relateth) did carry in his triumph the Image of *Cleopatra* but with one Asp unto her arm. As for the two pricks, or little spots in her arm, they infer not their plurality: for like the Viper, the Asp hath two teeth; whereby it left this impression, or double puncture behind it. And lastly, We might question the place; for some apply them unto her breast, which notwithstanding will not consist with the History; and *Petrus Victorius* hath well observed the same. But herein the mistake was easie; it being the custom in capital malefactors to apply them unto the breast, as the Author *De Theriaca ad Pisonem*, an eye witness hereof in *Alexandria*, where *Cleopatra* died, determineth: I beheld, saith he, in *Alexandria*, how suddenly these Serpents bereave a man of life; for when any one is condemned to this kind of death, if they intend to use him favourably, that is, to dispatch him suddenly, they fasten an Asp unto his breast; and bidding him walk about, he presently perisheth thereby.

369. In this wilde World] CAPELL (i, 53; reading *vile*): Speaking them after a pause; with eyes fix'd upon her dead mistress, and a look of the tenderest affection. *Vile* was spelt—*vilde*, when this play was in penning, which occasion'd the present corruption; for so '*wilde*' will be thought by most readers, who bestow a little reflec-

Now boaſt thee Death, in thy poſſeſſion lyes 370
A Laſſe vnparalell'd. Downie Windowes cloze,
And golden Phœbus, neuer be beheld
Of eyes againe ſo Royall : your Crownes away, 373

371. *Laſſe*] *loss* Sprenger.
373. *Crownes away*] F_2. *Crowns away*. F_3F_4, Rowe i. *Crowns awry* Rowe ii. *crown's awry* Pope et cet.

tion upon the difference between the two words in point of propriety.—STEEVENS: I suppose she means by this *wild* world, this world which by the death of Antony is become a *desert* to her. A *wild* is a *desert*. Our author, however, might have written *wild* (*i. e. vile* according to ancient spelling), for *worthless*.—COLLIER (ed. ii): There is not the slightest pretext for altering 'wild' to the commonplace *vile*, as has been done under the supposition that *vile* having been of old often misprinted *vilde* (a form to which the Rev. Mr Dyce strangely adheres), it was in this place mistaken for 'wild.' Charmian might well call the world 'wild,' desert, and savage, after the deaths of Antony, Cleopatra, and others whom she loved. This passage is another proof how the corruption of *vild*, where *vile* was intended, makes confusion in the heads of editors, as well as in the texts of dramatists; if *vile* had not sometimes been misprinted *vild*, nobody would have thought of amending 'wild world' to '*vile* world.' If any change were made, we should prefer here *wide* to *vile*; but in truth it is an offence against all just rules of criticism to attempt an emendation where none is required.—R. G. WHITE (ed. i): There is not sufficient justification for the change [to *vile*]. At that time the world seemed wild enough to poor Charmian.—DYCE (ed. i): Capell saw (what is plain enough) that *vilde* had been by mistake transformed into 'wilde.' (The folio, with its usual inconsistency of spelling, has in some places 'vild' and 'vilde,'—in others 'vile.')—IBID. (ed. ii): On the above remark [of Collier] I have to remark:—First, That I no longer 'adhere' to the old spelling *vild*. . . . Secondly, That the passages in early books where *vild* (*i. e. vile*) is misprinted *wild* are so very numerous, that there can be no doubt of the same error having been committed in the passage now under consideration. We meet with the following examples in the plays of Beaumont & Fletcher:—'I will not lose a word To this *wild* [read *vild* = *vile*] woman,' etc.—*The Maid's Tragedy*, III, i; 'That now dares say I am a stranger, not the same, more *wild* [read *vild* = *vile*],' etc.—*The Faithful Shepherdess*, IV, iv; 'To do these *wild* [so the first 4to, the later 4tos *vild*, folio 1679 *vile*] unmanly things.'—*The Scornful Lady*, III, i; 'Or am I of so *wild* [read *vild* = *vile*] and low a blood,' etc.—*The Little French Lawyer*, III, v. Thirdly, That '*vile world*,' which Collier terms a 'commonplace phrase,' occurs in a passage of *2 Henry VI*: V, ii, a passage which (as it is not found in *The First Part of the Contention*, etc.) we may confidently ascribe to Shakespeare:—'O, let the VILE WORLD end, And the promised flames of the last day, Knit earth and heaven together!' Fourthly, That 'wide,' [Collier's suggestion,] has no propriety here, not being (what is obviously required) a vituperative epithet.—['Wild' seems, I think, too weak in Charmian's mouth, in comparison with *vile*.—ED.]

371. **Downie Windowes**] MALONE: So, in *Venus and Adonis*: 'Her two blue *windows* faintly she upheaveth.'

373. **your Crownes away**] JOHNSON: This is well amended [*awry*] by the editors.—JAMES NICHOLS (ii, 3): Thus arrayed [in her robe and crown] Cleopatra applies the aspick,—its poison acts quickly and painlessly; life soon succumbs to its

Ile mend it, and then play———
Enter the Guard ruſtling in, and Dolabella.

374. *play*———] Ff, Rowe+, Var. '73, Coll. Wh. i, Ktly. *play.* Cap. et cet.
375. ruſtling in,] rushing in, Rowe et seq.
375. and Dolabella.] Om. Rowe et seq.

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influence, and as she dies, her head naturally falls backward on the couch, and the crown, compressed between the back of the head and the couch, necessarily springs 'away' from the forehead. This Charmian perceives, and says, 'your crown's away; I'll mend it,' which she does by drawing it gently down again.—DYCE, in his first edition, quoted Steevens's note on line 374. In his second edition he added an extract from North's *Plutarch* wherein Charmian is described as trimming the diadem which Cleopatra wore upon her head; he then concluded as follows: 'The addition I have now made to my original note on this passage has been called forth by the thrice-foolish attempt to defend the blunder of the Folio, 'away,' [in the foregoing note by James Nichols].'—[Surely, no one, after reading Nichols's note, will approve of Dyce's intemperate words. For myself, I think the note, in its praiseworthy attempt to vindicate the Folio, is eminently just, and am ready to share any condemnation which may properly fall on its writer. In itself, the phrase 'your crown's away' is more smooth and liquid than the crooked, harsh 'your crown's *awry*.' The sole objection to 'away' that I can perceive (and it is trivial) is the rhyme with 'play,' in the next line; but the words can be so spoken that the rhyme will be unnoticeable. Dyce's baptismal name was well bestowed; he considered Shakespeare as his exclusive realm, and in this realm, 'Like Alexander he would reign, And he would reign alone,'—woe to any one who ventured a foothold there! Collier always believed that Dyce's bitter and inappeasible hostility dated from the discovery that he was preparing an edition of Shakespeare. A. E. Brae, an unusually keen critic, was another of Dyce's aversions. Brae was, by profession, a dentist; therefore, presumably, Dyce felt less compunction in attacking him, certainly tooth, and possibly nail. Ingleby, too, received one of Dyce's bitterest strokes. Lettsom appears to have been the only exception in Dyce's horizon, and to him Dyce paid homage throughout his second edition. The emendation 'awry,' be it observed, is Rowe's, not Pope's, to whom it is almost universally attributed. STEEVENS quotes the corresponding passage in Daniels' *Tragedie of Cleopatra*, 1594:—'And sencelesse, in her sinking downe she *wryes* The Diademe vvhich on her head she vvore: Which *Charmion* (poore weake feeble maid) espies, And hastes to right it as it vvas before. For *Eras* now was dead.'—line 1651, ed. Grosart.—ED.]

374. and then play——] STEEVENS: That is, play her part in this tragic scene by destroying herself; or she may mean, that having performed her last office for her mistress, she will accept the permission given her (in lines 278, 279) to '*play* till doomsday.'—[I know of no explanation of these words other than Steevens's, which seems to have been universally adopted; but the fact that the sentence is broken off renders possible a different conclusion. I cannot believe that the disregard of this long dash after 'play,' in the Folio, is judicious. It is of rare occurrence, at least in this play, and should be, therefore, all the more observed. In proof of its rarity, see line 378, where it should be, but is not. After line 368, above, it has been by all editors punctiliously retained; I think that so it should have been here.—ED.]

1 *Guard.* Where's the Queene?
Char. Speake ſoftly, wake her not.
1 *Cæſar* hath ſent
Char. Too ſlow a Meſſenger.
Oh come apace, diſpatch, I partly feele thee.
1 Approach hoa,
All's not well : *Cæſar*'s beguild.
2 There's *Dolabella* ſent from *Cæſar* : call him.
1 What worke is heere *Charmian* ?
Is this well done ?
Char. It is well done, and fitting for a Princeſſe
Deſcended of ſo many Royall Kings.
Ah Souldier. *Charmian dyes.*

Enter Dolabella.

Dol. How goes it heere ?
2. *Guard.* All dead.
Dol. *Cæſar*, thy thoughts
Touch their effects in this : Thy ſelfe art comming
To ſee perform'd the dreaded Act which thou
So fought'ſt to hinder.

Enter Cæſar and all his Traine, marching.

376. *Where's*] Ff, Rowe, Pope, Theob. Warb. *Where is* Han. Johns. et seq.
378. *ſent*] *ſent.* Ff, Theob. i. *sent*— Rowe et cet.
[Charmian and Iras apply the Asp. Rowe. Charmian applies the Asp. Pope.
380. *come apace, diſpatch,*] Ff, Rowe, Pope, Theob. Han. Warb. Dyce, Sta. Glo. Cam. *come, apace, dispatch ;* Cap. *come ; apace ; dispatch ;* Coll. Wh. Hal. *come. Apace, dispatch.* Johns. et cet. (subs.)
380. *I partly*] *now, now I* Kemble.
381, 382. *Approach ... beguild*] One line, Theob. et seq.
384, 385. *What ... done ?*] One line, Rowe et seq.
386. *It is*] *It's* F_3F_4, Rowe.
388. *Souldier.*] F_2F_3. *soldiers !* Rowe, +. *Souldier !* F_4, Cap. et seq.
Charmian dyes.] Char. and Iras die. Rowe.
396. Enter...] Enter Cæsar and Attendants. Rowe.

385. **Is this well done ?**] SINGER : This refers to a deception. Charmian, whispered by Cleopatra, went out to manage the introduction of the Clown with the asps.— R. G. WHITE gives a similar explanation, which might be accepted were it not that the question is exactly copied from North's *Plutarch*, where the Guard could not have known of Charmian's agency in the matter. Charmian's reply, moreover, shows that it refers to the dead queen.—ED.]

392, 393. **thy thoughts Touch their effects in this**] That is, thy forebodings are realised here.

All. A way there, a way for *Cæſar*. 397
Dol. Oh ſir, you are too ſure an Augurer:
That you did feare, is done.
Cæſar. Braueſt at the laſt, 400
She leuell'd at our purpoſes, and being Royall
Tooke her owne way : the manner of their deaths, 402

397. All.] Within. Cap. Without. Sta. *A way...way*] *Make way there, make way* F_3F_4, Rowe, Pope, Theob. Warb. Johns. *Make way there, way* Han. *A way there, way* Cap. Steev. Var. '03, '13. *A way there, make way* Var. '73. *Way there, way* Walker. The whole line as quotation. Glo. Cam.
400. *Braueſt*] *Brav'st* Dyce ii, iii. *the laſt*] *last* Pope, +.
401. *purpoſes*] *purpose* Pope, +.
402. *way :*] *way*. Pope et seq. *their deaths,*] F_2F_3. *her Deaths ?* F_4. *their deaths ?* Rowe et seq.

401. **purposes**] For the concluding *s* see I, iv, 11. DYCE conjectured *purpose*, not knowing that he had been virtually anticipated by WALKER, and that Walker had been anticipated by POPE.

401. **and being Royall**] HUNTER (ii, 290) : This passage is left without any annotation, and yet there is meaning in it which many readers might not discover. Dollabella had alluded to the augurs. This introduces the idea of the flight of birds ; this the idea of hawking ; and Cleopatra, brave in her death, is represented under the image of a hawk levelling at the purposes of her conqueror, and rendering them dead or ineffectual. The idea of hawking introduced the idea of other field-sports, and to the hawk Shakespeare transfers the attribute of a *hart-royal*, which had the privilege of roaming at large unmolested, and taking its own way to its lair. Thus Cleopatra being 'royal' had 'taken her own way' in self-destruction. In *The Gentleman's Recreation*, p. 6, the liberty of the *hart-royal* is thus described :—'If the King or Queen shall happen to hunt or chase a hart, and he escape with life, he shall ever after be called a *hart-royal ;* but if he fly so far from the forest or chase that it is unlikely he will ever return of his own accord to the place aforesaid, and that proclamation be made in all towns and villages thereabout, that none shall kill or offend him, but that he may safely return, if he list, he is then called a *hart royal proclaimed*.'—MADDEN (p. 19) : The male red deer is now ordinarily called a stag, the female a hind, and the young a calf. . . . But if you would speak in the strict language of woodcraft, you would call him in the first year 'a Hind calfe, or a calfe, the second yeere you shall call him a Broket ; . . . the sixt yeere you shall call him a Hart. . . . But if the king or queene doe hunt or chace him, and he escape away aliue, then after such a hunting or chacing he is called Hart Royall.'—Manwood, *The Forest Lawes*, 1598. Thenceforth, after proclamation, he was free to return to the forest from whence he came, and no man might meddle with a hart royal proclaimed. Hunter suggests [as above] that when Cæsar said of Cleopatra that she 'being royal, Took her own way,' the licence accorded to the hart royal to go his own way was present to his mind ; and certainly instances may be found in Shakespeare of similar conceits. The stag, or hart, at six years of age should have acquired 'his rights,'—that is to say, the brow, bay, and trey antlers—and two points on top of each horn. The modern use of the term 'royal' to denote a stag with all his rights and three on top, is altogether inaccurate, and without warranty of any writer of authority on woodcraft.

I do not ſee them bleede.
Dol. Who was laſt with them?
1 *Guard.* A ſimple Countryman, that broght hir Figs:
This was his Basket.
Cæſar. Poyſon'd then.
1 *Guard.* Oh *Cæſar:*
This *Charmian* liu'd but now, ſhe ſtood and ſpake:
I found her trimming vp the Diadem;
On her dead Miſtris tremblingly ſhe ſtood,
And on the ſodaine dropt.
Cæſar. Oh Noble weakeneſſe:
If they had ſwallow'd poyſon, 'twould appeare
By externall ſwelling: but ſhe lookes like ſleepe,
As ſhe would catch another *Anthony*
In her ſtrong toyle of Grace.
Dol. Heere on her breſt,
There is a vent of Bloud, and ſomething blowne,
The like is on her Arme.
1 *Guard.* This is an Aſpickes traile,
And theſe Figge-leaues haue ſlime vpon them, ſuch
As th'Aſpicke leaues vpon the Caues of Nyle.

405. *broght hir*] F_2.
408. 1.Guard.] 1 Gent. Rowe ii, Pope, Theob. Warb.
Cæſar:] *Cæsar!* Rowe,+. *Cæsar,* Cap. et seq.
410, 411. *Diadem; ... Miſtris*] *Diadem; ...Miſtris,* F_2. *Diadem, ...Miſtris,* F_3, Rowe. *Diadem; ...Miſtriſs* F_4. *diadem...mistress,* Pope, Han. *diadem... mistress;* Theob. et cet.
413. *weakeneſſe:*] *weakness!* Rowe ii et seq.
414. *ſwallow'd*] *ſwallowed* F_3F_4, Rowe i.
appeare] *appear.* Ff, Rowe i.
415. *By*] *By some* Cap. conj.
externall] *extern* Walker.
415, 416. *like* ... Anthony] One line, Cap. conj.
419. *blowne,*] *blown;* Theob. et seq.
421–423. *This...Nyle*] Lines ending, *leaues...leaues...Nyle* Johns. Var. '73 et seq.
421. *is*] Om. Ff.
Aſpickes] *Aſpects* Ff.
[pointing to the Floor. Cap.
423. *th'Aſpicke*] Ff, Rowe,+, Dyce ii, iii. *the aspick* Cap. et cet.
leaues] *voids* Bailey.
Caues] *course* Perring.

414, 415. **'twould appeare By externall swelling**] BUCKNILL (p. 221) quotes from Ward's *Diary*:—'When one was poisoned at Coventrie, hee was taken upp out of his grave; but as the apothecarie said the earth would keep him from swelling, so that no judgement could be made thereby; but being opened, they found the poison in his stomach.'—MOYES (p. 58): [This speech of Cæsar] evidently embodies a popular belief, though what has given rise to it is not clear.

419. **something blowne**] JOHNSON: The flesh is somewhat *puffed* or *swoln.*

423. **vpon the Caues of Nyle**] HUNTER (ii, 291): Mr Barry has suggested to

Cæſar. Moſt probable
That ſo ſhe dyed : for her Phyſitian tels mee
She hath purſu'de Concluſions infinite
Of eaſie wayes to dye. Take vp her bed,
And beare her Women from the Monument,
She ſhall be buried by her *Anthony.*
No Graue vpon the earth ſhall clip in it
A payre ſo famous : high euents as theſe
Strike thoſe that make them : and their Story is
No leſſe in pitty, then his Glory which
Brought them to be lamented. Our Army ſhall
In ſolemne ſhew, attend this Funerall,
And then to Rome. Come *Dolabella*, ſee
High Order, in this great Solmemnity. *Exeunt omnes*

FINIS.

431. *famous :*] *famous.* Rowe et seq. 437. *Solmemnity*] F_1.

me that for 'caves' we should read *canes*, the reeds of Nile. This reading may be supported by the following passage in the writings of Bishop Taylor:—'The canes of Egypt, when they newly arise from their bed of mud and slime of Nilus, start into equal and continual length, and are interrupted with hard knots,' etc.—COLLIER (ed. i): It is very obvious that the aspick might leave its slime upon the 'caves' of Nile as well as upon the *canes* of Nile.—HUDSON: Alexandria was supplied with water brought from the Nile in underground canals; which may be the caves meant.

426. **She hath pursu'de Conclusions infinite**] STEEVENS: To 'pursue conclusions,' is to *try experiments*. So, in *Hamlet:* 'like the famous ape, To *try conclusions*,' etc. [III, iv, 194.] Again, in *Cymbeline:* 'I did amplify my judgment in Other *conclusions*.' [I, v, 17.]

427. **Of easie wayes to dye**] STEEVENS: Such was the death brought on by the aspick's venom. Thus Lucan, lib. ix, 815: 'At tibi, Leve miser, fixus præcordia pressit Niliacâ serpente cruor; nulloque dolore Testatus morsus, subitâ caligine mortem Accipis, et Stygias somno descendis ad umbras.'—[SINGER takes, without acknowledgement, this quotation from Steevens, as is evident from his copying an error in the numbering of the lines, and Steevens took it, without acknowledgement, from Theobald, who, as we have seen, gives a wealth of classical references to this subject.—ED.]

430. **shall clip**] STEEVENS: That is, enfold. See II, vii, 80; and IV, viii, 10.

431–434. **high euents as these . . . lamented**] CAPELL (i, 54): The conciseness of this reflection, and of that it is follow'd by, is attended with some obscurity; but the meaning of them seems to be this:—The very causers of events like the present, cannot help being touch'd by them: and the pitifulness of them will set them as high in fame, as conquest will the person that wrought them.

437. It cannot but prove interesting, I think, to read the account of the closing

events of this historical Tragedy as given by Dion Cassius (after Plutarch one of our best historians of these days), especially since in several Dramatic Versions the two accounts, Plutarch's and Dion Cassius's, have been interwoven. For Plutarch's account, see, of course, the *Appendix*.—DION CASSIUS (vol. iii, p. 323, trans. by Professor H. B. Foster, 1906, Troy, N. Y.): Antony after his unexpected setback took refuge in his fleet and prepared to have a combat on the water, or in any case to sail to Spain. Cleopatra seeing this caused the ships to desert and she herself rushed suddenly into the mausoleum pretending that she feared Cæsar and desired by some means to destroy herself before capture, but really as an invitation to Antony to enter there also. He had an inkling that he was being betrayed, but his infatuation would not allow him to believe it, and, as one might say, he pitied her more than himself. Cleopatra was fully aware of this and hoped that if he should be informed that she was dead, he would not prolong his life, but meet death at once. Accordingly, she hastened into the monument with one eunuch and two female attendants and from there sent a message to him to the effect that she had passed away. When he heard it, he did not delay, but was seized with a desire to follow her in death. Then first he asked one of the bystanders to slay him, but the man drew a sword and dispatched himself. Wishing to imitate his courage Antony gave himself a wound and fell upon his face, causing the bystanders to think that he was dead. An outcry was raised at his deed, and Cleopatra hearing it leaned out over the top of the monument. By a certain contrivance its doors once closed could not be opened again, but above, near the ceiling, it had not yet been completed. That was where they saw her leaning out and some began to utter shouts that reached the ears of Antony. He, learning that she survived, stood up as if he had still the power to live; but a great gush of blood from his wound made him despair of rescue and he besought those present to carry him to the monument and to hoist him by the ropes that were hanging there to elevate stone blocks. This was done and he died there on Cleopatra's bosom.

She now began to feel confidence in Cæsar and immediately made him aware of what had taken place, but did not feel altogether confident that she would experience no harm. Hence she kept herself within the structure, in order that if there should be no other motive for her preservation, she might at least purchase pardon and her sovereignty through fear about her money. Even then in such depths of calamity she remembered that she was queen, and chose rather to die with the name and dignities of a sovereign than to live as an ordinary person. It should be stated that she kept fire on hand to use upon her money and asps and other reptiles to use upon herself, and that she had tried the latter on human beings to see in what way they killed in each case. Cæsar was anxious to make himself master of her treasures, to seize her alive, and to take her back for his triumph. However, as he had given her a kind of pledge, he did not wish to appear to have acted personally as an impostor, since this would prevent him from treating her as a captive and to a certain extent subdued against her will. He therefore sent to her Gaius Proculeius, a knight, and Epaphroditus, a freedman, giving them directions what they must say and do. So they obtained an audience with Cleopatra and after some accusations of a mild type suddenly laid hold of her before any decision was reached. Then they put out of her way everything by which she could bring death upon herself and allowed her to spend some days where she was, since the embalming of Antony's body claimed her attention. After that they took her to the palace, but did not remove any of her accustomed retinue or attendants, to the end that she should still more hope to accomplish her wishes and do no harm to herself. When she expressed a desire to

appear before Cæsar and converse with him, it was granted; and to beguile her still more, he promised that he would come to her himself.

She accordingly prepared a luxurious apartment and costly couch, and adorned herself further in a kind of careless fashion,—for her mourning garb mightily became her,—and seated herself upon the couch; beside her she had placed many images of his father, of all sorts, and in her bosom she had put all the letters that his father had sent her. When, after this, Cæsar entered, she hastily arose, blushing, and said: 'Hail, master, Heaven has given joy to you and taken it from me. But you see with your own eyes your father in the guise in which he often visited me, and you may hear how he honored me in various ways and made me queen of the Egyptians. That you may learn what were his own words about me, take and read the missives which he sent me with his own hand.'

As she spoke thus, she read aloud many endearing expressions of his. And now she would lament and caress the letters and again fall before his images and do them reverence. She kept turning her eyes toward Cæsar, and melodiously continued to bewail her fate. She spoke in melting tones, saying at one time, 'Of what avail Cæsar, are these your letters?' and at another, 'But in the man before me you also are alive for me.' Then again, 'Would that I had died before you!' and still again, 'But if I have him, I have you!' Some such diversity both of words and of gestures did she employ, at the same time gazing at and murmuring to him sweetly. Cæsar comprehended her outbreak of passion and appeal for sympathy. Yet he did not pretend to do so, but letting his eyes rest upon the ground, he said only this: 'Be of cheer, woman, and keep a good heart, for no harm shall befall you.' She was distressed that he would neither look at her nor breathe a word about the kingdom or any sigh of love, and fell at his knees wailing: 'Life for me, Cæsar, is neither desirable nor possible. This favor I beseech of you in memory of your father,—that since Heaven gave me to Antony after him, I may also die with my lord. Would that I had perished on the very instant after Cæsar's death! But since this present fate was my destiny, send me to Antony: grudge me not burial with him, that as I die because of him, so in Hades also I may dwell with him.'

Such words she uttered expecting to obtain commiseration: Cæsar, however, made no answer to it. Fearing, however, that she might make away with herself he exhorted her again to be of good cheer, did not remove any of her attendants, and kept a careful watch upon her, that she might add brilliance to his triumph. Suspecting this, and regarding it as worse than innumerable deaths, she began to desire really to die and begged Cæsar frequently that she might be allowed to perish in some way, and devised many plans by herself. When she could accomplish nothing, she feigned to change her mind and to repose great hope in him, as well as great hope in Livia. She said she would sail voluntarily and made ready many treasured adornments as gifts. In this way she hoped to inspire confidence that she had no designs upon herself, and so be more free from scrutiny and bring about her destruction. This also took place. The other officials and Epaphroditus, to whom she had been committed, believed that her state of mind was really as it seemed, and neglected to keep a careful watch. She, meanwhile, was making preparations to die as painlessly as possible. First she gave a sealed paper, in which she begged Cæsar to order that she be buried beside Antony, to Epaphroditus himself to deliver, pretending that it contained some other matter. Having by this excuse freed herself of his presence, she set to her task. She put on her most beauteous apparel and after choosing a most becoming pose, assumed all the royal robes and appurtenances, and so died. No one

knows clearly in what manner she perished, for there were found merely slight indentations on her arm. Some say that she applied an asp which had been brought in to her in a water-jar or among some flowers. Others declare that she had smeared a needle, with which she was wont to braid her hair, with some poison possessed of such properties that it would not injure the surface of the body at all, but if it touched the least drop of blood it caused death very quickly and painlessly. The supposition is, then, that previously it had been her custom to wear it in her hair, and on this occasion after first making a small scratch on her arm with some instrument, she dipped the needle in the blood. In this or some very similar way she perished with her two handmaidens. The eunuch, at the moment her body was taken up, presented himself voluntarily to the serpents, and after being bitten by them leaped into a coffin which had been prepared by him. Cæsar on hearing of her demise was shocked, and both viewed her body and applied drugs to it and sent for Psylli,* in the hope that she might possibly revive. These Psylli, who are male, for there is no woman born in their tribe, have the power of sucking out before a person dies all the poison of every reptile and are not harmed themselves when bitten by any such creature. They are propagated from one another and they test their offspring, the latter being thrown among serpents at once or having serpents laid upon their swaddling-clothes. In such cases the poisonous creatures do not harm the child and are benumbed by its clothing. This is the nature of their function. But Cæsar, when he could not in any way resuscitate Cleopatra, felt admiration and pity for her and was himself excessively grieved, as much as if he had been deprived of all the glory of the victory.

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* Compare Pliny, *Natural History*, xxi, 78. [Book VII, chap. ii, p. 154, Holland's Trans. ed. 1635.]

APPENDIX

APPENDIX

DATE OF COMPOSITION

STEEVENS is, I believe, the earliest among editors to attempt to fix the *Date* of publication of this play. In the *Variorum* of 1785 (p. 131) he calls attention to the following entry in the *Stationers' Registers*:

xix° die Octobris. [1593]

Symond waterson. Entred for his Copie vnder th andes of bothe the wardens a booke intituled The Tragedye of Cleopatra . . . . vjd *

This Symon Waterson, Steevens goes on to say, was the printer of some of Daniel's works; the foregoing entry probably refers, therefore, 'to Daniel's *Cleopatra*, of which there are several editions.' Steevens found a second entry, of which he remarks that 'it is the first notice I have met with concerning any edition of this play, more ancient than the folio of 1623.' It is as follows:

20 maij [1608]

Edward Blount. Entred for his copie vnder th andes of Sir George Buck knight and Master Warden Seton A booke called. The booke of Pericles prynce of Tyre . . . . . vjd

Edward Blunt. Entred also for his copie by the lyke Aucthoritie. A booke Called. Anthony. and Cleopatra . . . . . vjd †

MALONE, in his edition of 1790, says, in his notice of *Julius Cæsar* (vol. i, p. 369), that 'we have certain proof that *Antony and Cleopatra* was composed before the middle of the year 1608.' This certain proof is the entry in the *Stationers Registers* of that year, but Malone gives a slightly wrong impression in saying that the 20th of May is 'before the middle of the year'; the year then began in March and the middle of the year fell in September. As a further corroboration of this date, 1608, he observes (p. 372) that 'in Ben Jonson's *Silent Woman*, IV, iv [IV, ii, ed. Gifford], 1609, this play seems to be alluded to: "*Morose.* Nay, I would sit out a play, that were nothing but *fights at sea*, drum, trumpet, and target." ' If the reference be here to *Antony & Cleopatra*, the play which is '*nothing but* fights at sea' dwindles to a single stage-direction 'Alarum as at a sea fight.'—IV, xii, 1. The flimsiness of the pretence of adducing this quotation from Jonson as an indication of the date of *Anthony & Cleopatra* is thus exposed by GIFFORD: 'Long before *The Silent Woman* was written, nay, before Shakespeare was known to the stage, the theatres were in possession of many rude pieces founded on the remarkable events of our history, of which battles, etc., always formed a prominent feature. The miserable attempts to represent these favourite scenes, were often made a subject of mirth by succeeding writers.' Never-

* Arber's *Transcript*, II, 638. † Arber's *Transcript*, III, 378.

theless, GEORGE CHALMERS, the next critic who deals with the Chronology of the Plays, repeats Malone's quotation from *The Silent Woman* without dissent; he also accepts the proof to be drawn from the entry in the *Stationers' Registers* as conclusive, and observes that if this tragedy were written as a sequel to *Julius Cæsar*, 'it may, perhaps, have been written in the beginning of the year 1608.' He also opines (*Supplemental Apology*, 1799, p. 432) that 'like other preceding dramas, this tragedy had been suggested to the observant mind of Shakespeare, by prior intimations. . . . The argument of Daniel's *Cleopatra* may have furnished the more dramatic genius of Shakespeare with several hints, which he well knew how to work into a better form. He had seen in *The Devils Incarnate*, in 1596, which he had attentively read, what Lodge had remarked, how "Anthony, dallying in delights with Cleopatra, gave Cæsar opportunitie of many victories."'

KNIGHT is the next editor to discuss the Date. In the *Introduction* to *Coriolanus* (p. 148) he remarks: 'In 1623 Blount and Jaggard, the publishers of the folio, enter "Mr. William Shakspere's Comedies, Histories, and Tragedies, so many of the said copies as are not formerly entered to other men." Amongst these is *Antony and Cleopatra*. All the plays thus entered in 1623 were unpublished; and not one of them, with the exception of *Antony and Cleopatra*, had been "formerly entered" by name. It is therefore more than probable that the *Anthony and Cleopatra* entered in 1608 was not Shakspere's tragedy; and we therefore reject this entry as any evidence that Shakspere's *Antony and Cleopatra* was written as early as 1608. Upon the date of this play depends, according to Malone, the date of *Julius Cæsar*. We state, unhesitatingly, that there is no *internal* evidence whatever for the dates of any of the three Roman plays. We believe that they belong to the same cycle; but we would place that later in Shakspere's life than is ordinarily done. Malone places them together, properly enough; but in assuming that they were written in 1607, 1608, and 1610, his theory makes Shakspere almost absolutely unemployed for the last seven years of his life. We hold that his last years were devoted to these plays.'—[Knight's assertion that 'all the plays' entered in the First Folio list 'were unpublished,' is, possibly, a little rash, and yet it is difficult to disprove it. He is on firmer ground when he says that it is 'more than probable' that the *Anthony and Cleopatra* of 1608 is not Shakespeare's tragedy,—ground which, I think, has been examined by editors and critics with hardly sufficient care. It raises another mystery; the ever-recurring mysteries connected with the Quartos has a tendency to become monotonous. The Edward Blount who entered the copy of *Anthony and Cleopatra* in 1608 is the same Edward Blount who with William Jaggard entered the copy of the First Folio on the eighth of November, 1623, and the terms of the latter entry expressly exclude 'soe manie' of the 'Comedyes, Histories, and Tragedyes' 'as are not formerly entred to other men.' In the list which follows there stands our present *Anthonie and Cleopatra*. Why, it may be asked, should Edward Blount include this play in 1623, seeing that he had already received the license to print it in 1608? To be sure, it had not been entered to an 'other man,' but it had been entered to himself, and, if, in 1608, *it was Shakespeare's play*, why should he desire to take out a double license? Why should it be mentioned at all, seeing that, *if the 1608 entry was the present play* it was already his property? The list, as it stands in the *Stationers' Registers*, of unlicensed plays by Shakespeare which Blount and Jaggard were licensed to print in 1623 is as follows:*

* Arber's *Transcript*, iv, 107.

COMEDYES	The Tempest The Two gentlemen of Verona Measure for Measure The Comedy of Errors As you like it All's well that ends well Twelfe night The winters tale
HISTORIES	The thirde parte of HENRY ye SIXT HENRY the EIGHT
TRAGEDIES	CORIOLANUS TIMON of Athens JULIUS CÆSAR MACKBETH ANTHONIE and CLEOPATRA CYMBELINE

As Knight says, 'not one of these, with the exception of *Anthonie and Cleopatra*, had been "formerly entred" by name.' And, to repeat what I have just said, if the 1608 *Anthony and Cleopatra* were Shakespeare's, and already the property of Edward Blount, it is not clear why it should have been entered again. When, therefore, Knight rejects the date of 1608 as a proof that Shakespeare wrote the present play in that year, even-handed justice must acknowledge that there is colour for his rejection, and, furthermore, all who, confiding on this date, erect their scheme of the chronology of these plays, do so on a foundation which, in respect to the present play, is not flawless.

G. C. VERPLANCK gives a late date to the three plays *Coriolanus*, *Julius Cæsar*, and the present play, because Shakespeare, in these tragedies, preserves throughout 'an artist-like keeping, which, combined with their dramatic skill, the constant propensity of the author to moral or political argument or reasoning, and the more habitual and mature tone of his philosophy, as well as with the evidence of diction and versification, gives strong attestation that they belong to that later epoch of Shakespeare's authorship, when (to use Coleridge's discriminating criticism) "the energies of intellect in the cycle of genius become predominant over passion and creative self-manifestation." This period I should place as beginning after the production of *Lear* and *Macbeth*, in 1608 or 1609, or about the Poet's forty-fifth year. Besides those reasons for ascribing the Roman dramas to this date, which appeal only to the reader's taste and feeling, the following considerations seem also of some weight. *Coriolanus* and its Plutarchian companions appeared first in print in the posthumous folio of 1623, and they were then entered in the Stationers' Register as among the plays in that volume "not formerly entered to other men." This was the case with all Shakespeare's later works, either produced or remodelled after *Lear;* for it appears that after *Othello*, *Hamlet*, and *Lear* had placed him far above his contemporaries, his plays became of too much value to the theatrical company which held the copies to be suffered to go into the market as mere literary property. Again: there is no period of Shakespeare's life, except the last seven or eight years, where we can well find room for the production of these dramas. We well know from

various sources what were the luxuriant products of his youthful genius until 1598. During the succeeding ten years we find him with his full share of interest and occupation in the management and pecuniary concerns of his theatre, yet employed in the enlargement of his *Hamlet* 'to as much again as it was,' the improvement and revision of some of his comedies, and the composition of *As You Like It, Much Ado About Nothing, Twelfth Night*, very probably of several of his English historical plays, and of *Timon*, and certainly of *Othello, Measure for Measure, Troilus and Cressida, Lear, and Macbeth*. It can scarcely be thought that he had then leisure to add the Roman tragedies to all these. On the other hand, if there had been no trace of any additional authorship after 1609, we might infer that he had been incapacitated by disease, or drawn away by some other cause from composition; but as we know that after that date he revised or greatly enlarged some dramas, and wrote two or three new ones, we have far more reason to presume that some portion of his leisure, after he had returned to his native village, during which he wrote the *Tempest*, was also employed in the composition of these tragedies, filled like that, his last poetic comedy, with grave and deep reflections, wide moral speculation, and the sobered energy of mature but calm power, than to believe that they were poured forth in the same rapid torrent of invention and passionate thought which, during the ten preceding years of the Poet's life, had enriched English literature with more of original dramatic character, and poetic sentiment and expression, than it owes to the life of any other author.

CHARLES BATHURST (p. 130): Entered on the Stationers' books, May 2, 1608. This is a valuable date, for the verse is still more checked and cut up (as in his fourth style) than in *Coriolanus*. *Put off my helmet to My countryman, a Roman.* Remarkably so, in the change of person in dialogue; but it is far from having the same load of ideas, nor stiffness. The mind of the reader would flow on more freely, than in *Coriolanus*, if the ear were allowed to do so. It is a far more irregular, varied, play,—more, perhaps, than any he has written. There is, however, still much of the crampness of a lesson out of a book, in the political parts. With this crampness goes correctness of taste. There are not the faults of carelessness or of unchecked want of taste, which are common in the earlier plays. Mere conceits, puns, indelicacy, we do not see much of. There are many double endings in this play.

G. G. GERVINUS (ii, 312, 1872. 4te Auflage): It may well be that by the 'booke,' entered by Blount, the present play is meant, and that its date of composition may be set down as in 1607–8. Indications of a common treatment of material, certain peculiarities of style, possibly even more than these, the poet's frame of mind at the time, place this play near to *Tro. & Cress.*, which may also tend to confirm this date.

The late date of the present play is corroborated by the Metrical Tests. From the careful Table, prepared by Prof. INGRAM (*New Sh. Soc. Trans.* 1874, p. 450), of Shakespeare's use of light and weak endings, Prof. Ingram deduces the following results:

'1. During the first three-fourths (or thereabouts) of Shakspere's poetic life, he used the light endings [such as *am, are, art, be, been, can*, etc.] very sparingly, and the weak endings [such as *and, as, at, by, for, from*, etc.] scarcely at all.

'2. The last fourth (or thereabouts) is obviously and unmistakeably distinguished

from the earlier stages by the very great increase of the number of light endings, and, still more, by the first appearance in any appreciable number, and afterwards the steady growth, of the weak endings.

'3. Hence, in any discrimination of periods which is founded on metrical considerations, this last may be called the "weak-ending Period." . . .

'7. The weak endings do not come in by slow degrees, but the poet seems to have thrown himself at once into this new structure of verse; 28 examples occurring in *Ant. and Cleop.*, whilst there are not more than two in any earlier play.'

Accordingly, in Prof. Ingram's Table, *Ant. & Cleop.* is the twenty-sixth in order, and is followed only by '*Coriolanus*, *Pericles* (Shakspere's part), *Tempest*, *Cymbeline*, *Winter's Tale*, *Henry VIII* (Shakspere's part).'

J. O. HALLIWELL-PHILLIPPS (*Outlines*, 5th ed. p. 187): About the time that *Pericles* was so well received at the Globe, the tragedy of *Antony and Cleopatra* was in course of performance at the same theatre, but, although successful, it did not equal the former in popularity. It was, however, sufficiently attractive for Blount to secure the consent of the Master of the Revels to its publication and also for the company to frustrate his immediate design.—[In his *Illustrative Notes*, Halliwell attempts to substantiate the foregoing positive assertions by adducing two inferences. On the words 'although successful' there is the following note (p. 524): 'This 'fact may be inferred from the entry in the Stationers' Registers of 1608, to Edward 'Blount of "his copie by the lyke aucthoritie, a booke called Anthony and Cleo- '"patra." The "like authority" refers to the sanction of Sir George Buck and the 'company, as appears from the previous entry in the register, so that Blount was no 'doubt in possession of the copyright of the authentic play. If he printed it in 1608, 'no copy of the impression is now known to exist, the earliest edition which has been 'preserved being that in the collective work of 1623, of which Blount was one of 'the publishers; and although it is included in the list of tragedies "as are not '"formerly entred to other men" in the notice of the copyright of the folio, it is 'still not impossible that an earlier separate edition was issued by him. There are 'indications that the list of non-entered plays was carelessly drawn up.' It is impossible to deny Halliwell's assertion that there are indications that this list is carelessly drawn up; but he does not state what the indications are; this at least is certain that it is so far careful that with but two exceptions, not a single play is given in it which has been before even referred to in the *Stationers' Registers;* in regard to the other plays which it specifies the list is strictly accurate. The two exceptions are *As You Like It*, which is not entered, but mentioned only 'to be staied' and the present play of *Anthony and Cleopatra*, if the entry of 20th of May, 1608 really refers to it. When, then, we find this list so accurate in regard to all the other plays, I do not believe we are justified in asserting that it is inaccurate in this one solitary instance, unless we are positively certain that the entry of 20th of May, 1608 refers to Shakespeare's *Anthony and Cleopatra*. Knight and Verplanck believe that it does not. And it is impossible to contradict them. There is no proof whatever that it is Shakespeare's play. We do not even know that it was a play at all,—it may have been a prose history. There is nothing here but inferences, as is, unfortunately, so much of what Halliwell asserts in his *Outlines*. For instance, in the note (p. 525) on his statement that *Anthony and Cleopatra* did not equal *Pericles* in popularity: 'this,' he remarks, 'may be gathered from the rarity of contemporary allusions to it. The only 'extrinsic notice of the tragedy during the author's life-time appears to be a curious one

'in Anton's Philosophers Satyrs, 1616, where the latter poet blames ladies for encour-'aging the performance of so vicious a drama by their presence.' Here, in this note, there are two inferences which are supposed to substantiate the truth of an assertion. In its first line, the inference is open and confessed where it is said that *it may be gathered*. The second inference lies in assuming that Anton, when he speaks of 'Orestes incest, Cleopatres crimes' refers to Shakespeare's play of *Anthony and Cleopatra*. That he does so, is purely a surmise on Halliwell's part. If surmises be once allowed, why may we not surmise that the unknown date of Beaumont and Fletcher's *The False One*, wherein Cleopatra is the heroine, be before 1616? Weber places it before 1618. Only a little stretching will bring it into 1616, and then to it, and not to Shakespeare, Anton's reference may apply. Moreover, Shakespeare died in 1616. Can a work, which, like Anton's *Satyrs* is dated 1616, be stated without qualification to contain a 'notice of the tragedy during the poet's lifetime'?

RECAPITULATION:

1790	MALONE	1608
1793	STEEVENS	1608
1799	GEO. CHALMERS	1608
1841	KNIGHT	'during last seven years of Shakespeare's life.'
1843	COLLIER	'written late in 1607, and acted' in 1608
1847	VERPLANCK	'after 1608 or 1609, or about Shakespeare's forty-fifth year.'
1857	STAUNTON	written at end of 1607
1857	BATHURST	? 1608
1860	R. G. WHITE	about 1608
1865	HALLIWELL	1607 or 1608
1866	DYCE (ed. ii)	a short time before 1608
1872	GERVINUS	1607–1608
1872	DELIUS (ed. iii)	in a comparatively late year in the Poet's life.
1874	J. K. INGRAM	twenty-sixth in order, and followed only by *Coriolanus*, *Pericles* (Shakspere's part), *Tempest*, *Cymbeline*, *Winter's Tale*, *Henry VIII* (Shakspere's part).
1874	F. J. FURNIVALL	? 1606–7
1875	A. W. WARD	before 1608
1876	F. G. FLEAY	'dated unanimously early in 1608'
1881	H. N. HUDSON	in 1607 or very early in 1608
1893	CHARLES WORDSWORTH	probably written in 1606–1607
1901	K. DEIGHTON	1607 or 1608
1903	C. H. HERFORD	? 1608
1904	W. J. ROLFE	in 1607, or very early in 1608
n. d.	The COWDEN-CLARKES	close of 1607, or beginning of 1608

DURATION OF ACTION

It is hardly likely that Shakespeare, in his Historical Dramas, paid much attention to the passage of time, either historical or dramatic. It was enough that in the flight of ten years a general sequence of events was preserved. In these circumstances, where there inevitably exists much shuffling of times, it is a task of extreme difficulty to unravel the tangled skein and to determine the division into days of dramatic time.

This knot, which seems almost too intrinse to unloose, Mr P. A. DANIEL has untied in a quite triumphant manner, as follows (His scheme had better be accepted; it is not likely that, in the future, anyone with adequate skill and patience will be found who can modify it.):

'Time of the Play, twelve days represented on the stage; with intervals.

Day 1.—Act I, sc. i–iv.
Interval—40 days?
" 2.—Act I, sc. v; Act II, sc. i–iii.
" 3.—Act II, sc. iv.
Interval.
" 4.—Act II, sc. v–vii. [Act III, sc. iii.]
Interval?
" 5.—Act III, sc. i and ii.
[Act III, sc. iii. See Day 4.]
Interval.
" 6.—Act III, sc. iv and v.
Interval.
" 7.—Act III, sc. vi.
Interval.
" 8.—Act III, sc. vii.
" 9.—Act III, sc. viii–x.
Interval.
" 10.—Act III, sc. xi–xiii; Act IV, sc. i–iii.
" 11.—Act IV, sc. iv–ix.
" 12.—Act IV, sc. x–xv; Act V, sc. i and ii.

Historic time, about ten years: B.C. 40 to B.C. 30.'—*New Shakspere Soc. Trans.* 1877–9, p. 239.

SOURCE OF THE PLOT

After the painful student has waded through the preceding pages of this volume, it seems impertinently superfluous to state that Shakespeare drew the Source of his Plot from North's *Translation of Plutarch*. The continual references in the *Commentary* to this portion of the *Appendix* are wearisome in their iteration. Yet, surely, that mind must be inert, indeed, that finds no pleasure in observing the magic whereby Shakespeare, gilding the pale stream with heavenly alchemy, transfigures the quiet prose, at times almost word for word, into exalted poetry. In the following pages only those passages are reprinted from the *Life of Antonius* which, in the Editor's judgement, have any relation to the present play. In the original there are marginal notes, in Italics, setting forth the substance of the adjoining text; in order to save space these have been omitted, and their places supplied by references, in broad-faced type, to Acts, Scenes, and Lines in the play.

The following *Transcript* is taken from the *Photolithograph* of *Four Chapters of North's Plutarch*, of the edition of 1595, published in 1878, by Dr F. A. LEO, of Berlin.

PLUTARCH

THE LIVES | OF THE NOBLE GRE- | CIANS AND ROMANES, COMPARED | TOGETHER BY THAT GRAVE LEARNED | PHILOSOPHER AND HISTORIOGRAPHER, | *Plutarke of Chæronea:* | Tranſlated out of Greeke into French by IAMES AMIOT, Abbot of Bello- | zane, Biſhop of Auxerre, one of the Kings priuie counſell, and great | Amner of France, and out of French into Engliſh, by | *Thomas North.* [Vignette] Imprinted at London by Richard Field for | Bonham Norton. | 1595.

Thereupon he left ITALY, & went into GREECE, & there bestowed the most part of his time, sometime in warres, and otherwhile in the studie of eloquence. He vsed a manner of phrase in his speech, called Asiatike, which caried the best grace and estimation at that time, and was much like to his manners and life: for it was full of ostentation, foolish brauerie, and vaine ambition. . . .

I, iii, 67.
IV, xii, 51.

But besides all this, he had a noble presence, and shewed a countenance of one of a noble house: he had a goodly thicke beard, a broad forehead, crooke nosed, and there appeared such a manly looke in his countenance, as is commonly seene in *Hercules* pictures, stamped or grauen in mettall. Now it had bene a speech of old time, that the familie of the *Antonÿ* were discended from one *Anton*, the sonne of *Hercules*, whereof the family tooke name. This opinion did *Antonius* seeke to confirme in all his doings: not onely resembling him in the likenesse of his bodie, as we haue saide before, but also in the wearing of his garments. For when he would openly shewe himselfe abroad before many people, he would alwaies weare his cassocke girt downe low vppon his hippes, with a great sword hanging by his side, and vpon that, some ill fauoured cloke. Furthermore, things that seeme intollerable in other men, as to boast commonly, to ieast with one or other, to drinke like a good fellow with euery bodie, to sit with the souldiers when they dine, and to eate and drinke with them souldierlike: it is incredible what wonderfull loue it wanne him amongst them. And furthermore, being given to loue: that made him the more desired, and by that meanes he brought many to loue him. For he would further euery mans loue, and also would not be angry that men should merily tell him of those he loued. But besides all this, that which most procured his rising and aduancement, was his liberalitie, who gaue all to the souldiers, and kept nothing for himselfe: and when he was growen to great credite, then was his authoritie and power also very great, the which notwithstanding himselfe did ouerthrowe, by a thousand other faults he had. . . .

I, iii, 67.
I, iv, 22, etc.

Then was *Antonius* straight maruellously commended and beloued of the souldiers, because he commonly exercised himselfe among them, and would oftentimes eate and drinke with them, and also be liberall vnto them, according to his abilitie. . . .

I, iv, 22.

Afterwardes when *Pompeys* house was put to open sale, *Antonius* bought it: but when they asked him money for it, he made it very strange, and was offended with them. . . .

II, vii, 151, *see past.*

And therefore he left his dissolute manner of life, and maried *Fuluia* that was *Clodius* widdow, a woman not so basely minded to spend her time in spinning and housewiuery, and was not contented to master her husband at home, but would also rule him in his office abroade, and

I, ii, 137
II, ii, 76.

commaund him, that commaunded legions and great armies: so that *Cleopatra* was to giue *Fuluia* thankes for that shee had taught *Antonius* this obedience to women, that learned so well to be at their commandement. . . .

Now things remayning in this state at ROME, *Octauius Cæsar* the yonger came to ROME, who was the sonne of *Julius Cæsars* Neece, as you haue heard before, and was left his lawfull heire by will, remayning at the time of the death of his great Vncle that was slaine, in the City of APOLLONIA. . . . III, vi, 7.

Cicero on the other side being at that time the chiefest man of authority and estimation in the city, he stirred vp all men against *Antonius*: so that in the end he made the Senate pronounce him an enemy to his country, and appointed yong *Cæsar* Sergeants to cary axes before him, and such other signes as were incident to the dignity of a Consull or Prætor: and moreouer sent *Hircius* and *Pansa*, then Consuls, to driue *Antonius* out of ITALY. I, iv, 67. These two Consuls together with *Cæsar*, who also had an army, went against *Antonius* that besieged the city of MODENA, and there ouerthrew him in battel: but both the Consuls were slaine there. *Antonius* flying vpon this ouerthrow, fell into great misery all at once: but the chiefest want of all other, and that pinched him most, was famine. Howbeit he was of such a strong nature, that by patience he would ouercome any aduersitie, and the heauier fortune lay vpon him, the more constant shewed he himselfe. Euery man that feeleth want or aduersity, knoweth by vertue and discretion what he should doe: but when indeede they are ouerlayed with extremity, and be sore oppressed, few haue the hearts to follow that which they praise and commend, and much lesse to auoide that they reproue and mislike. But rather to the contrary, they yeeld to their accustomed easie life: and through faint heart, & lacke of corage, doe chaunge their first mind and purpose. And therefore it was a wonderfull example to the souldiers, to see *Antonius* that was brought vp in all finenesse and superfluity, so easily to drinke puddle water, and to eate wild frutes and rootes: and moreouer it is reported, that euen as they passed the Alpes, they did eate the barkes of trees, and such beasts, as neuer man tasted of their flesh before. . . . I, iv, 70.

Thus *Antonius* being a foote againe, and growen of great power, repassed ouer the Alpes, leading into ITALY with him seuenteene legions, and tenne thousand horsemen, besides sixe legions he left in garrison among the GAVLES, vnder the charge of one *Varius*, a companion of his that woulde drinke lustely with him, and therefore in mockery was surnamed *Cotylon*: to wit, a bibber.

But setting aside the ill name he had for his insolency, he was yet much more hated in respect of the house he dwelt in, the which was the house of *Pompey* the great: a man as famous for his temperance, modesty, and ciuil life, as for his three triumphes. For it grieued them to see the gates commonly shut against the Captaines, Magistrates of the city, and also Ambassadors of straunge nations, which were sometimes thrust from the gate with violence. . . . II, vii, 151.

When they had passed ouer the seas, and that they beganne to make warre, they being both camped by their enemies, to wit, *Antonius* against *Cassius*, and *Cæsar* against *Brutus*: *Cæsar* did no great matter, but *Antonius* had alway the vpper hand, and did all. For at the first battell *Cæsar* was ouerthrowen by *Brutus*, and lost his campe, and very hardly saued him selfe by flying from them that followed him. Howbeit he writeth himselfe in his Commentaries, that he fled before the charge was

giuen, because of a dreame one of his friends had. *Antonius* on the other side ouerthrew *Cassius* in battell, though some write that he was not there himselfe at the battel, but that he came after the ouerthrow, whilest his men had the enemies in chase. So *Cassius* at his earnest request was slaine by a faithfull seruant of his own called *Pindarus*, whom he had infranchised: because he knew not in time that *Brutus* had ouercome *Cæsar*. Shortly after they fought an other battell againe, in the which *Brutus* was ouerthrowen, who afterwardes also slue himself. Thus *Antonius* had the chiefest glory of all this victory, specially because *Cæsar* was sicke at that time. . . .

III, xi, 41.

Antonius being thus inclined, the last and extreamest mischiefe of all other (to wit, the loue of *Cleopatra*) lighted on him, who did waken and stirre vp many vices yet hidden in him, and were neuer seene to any: and if any sparke of goodnesse or hope of rising were left him, *Cleopatra* quenched it straight, and made it worse then before. The manner how he fell in loue with her was this. *Antonius* going to make warre with the PARTHIANS, sent to command *Cleopatra* to appeare personally before him, when he came into CILICIA, to aunswere vnto such accusations as were laide against her, being this: that she had aided *Cassius* and *Brutus* in their warre against him. The messenger sent vnto *Cleopatra* to make his summons vnto her, was called *Dellius*: who when he had thoroughly considered her beautie, the excellent grace and sweetenesse of her tongue, he nothing mistrusted that *Antonius* would doe any hurt to so noble a Ladie, but rather assured himselfe, that within few dayes she should be in great fauor with him. Thereupon he did her great honour, and perswaded her to come into CILICIA, as honourably furnished as she could possible, and bad her not to be affraide at all of *Antonius*, for he was a more courteous Lord, then any that she had euer seene. *Cleopatra* on the other side beleeuing *Dellius* words, & gessing by the former accesse and credit she had with *Julius Cæsar*, and *Cneus Pompey* (the sonne of *Pompey* the great) onely for her beautie: she began to haue good hope that she might more easily win *Antonius*. For *Cæsar* and *Pompey* knew her when she was but a young thing, & knew not then what the worlde ment: but now she went to *Antonius* at the age when a womans beautie is at the prime, and she also of best iudgement. So, she furnished herselfe with a world of gifts, store of gold and siluer, and of riches and other sumptuous ornaments, as is credible enough she might bring from so great a house, and from so wealthie and rich a realme as ÆGYPT was. But yet she caried nothing with her wherein she trusted more then in her selfe, and in the charmes and inchauntment of her passing beautie and grace. Therefore when she was sent vnto by diuers letters, both from *Antonius* himselfe, and also from his friendes, she made so light of it and mocked *Antonius* so much, that she disdained to set forward otherwise, but to take her barge in the riuer of Cydnus, the poope whereof was of gold, the sailes of purple, and the owers of siluer, which kept stroke in rowing after the sound of the musicke of flutes, howboyes, cytherns, vyolls, and such other instruments as they played vpon in the barge. And now for the person of her selfe: she was laide vnder a pauillion of cloth of golde of tissue, apparelled and attired like the goddesse *Venus*, commonly drawen in picture: and hard by her, on either hand of her, pretie faire boyes apparelled as painters doe set foorth god *Cupide*, with litle fans in their hands, with the which they fanned winde vpon her. Her Ladies and gentlewomen also, the fairest of them were apparelled like the nymphes *Nereides* (which are the myrmaides of the waters) and like the *Graces*, some stearing the helme, others tending the tackle and

I, v, 86.

II, ii, 225.

II, ii, 243.

ropes of the barge, out of the which there came a wonderfull passing sweete sauor of perfumes, that perfumed the wharfes side, pestered with innumerable multitudes of people. Some of them followed the barge all alongst the riuers side: others also ranne out of the citie to see her comming in. So that in the end, there ranne such multitudes of people one after an other to see her, that *Antonius* was left post alone in the market place, in his Imperiall seate to giue audience: and there went a rumor in the peoples mouthes, that the goddesse *Venus* was come to play with the god *Bacchus*, for the generall good of all ASIA. When *Cleopatra* landed, *Antonius* sent to inuite her to supper to him. But she sent him worde againe, he should doe better rather to come and suppe with her. *Antonius* therefore to shew himselfe curteous vnto her at her arriuall, was contented to obey her, and went to supper to her: where he found such passing sumptuous fare, that no tongue can expresse it. But amongst all other things, he most wondered at the infinite number of lightes and torches hanged on the toppe of the house, giuing light in euery place, so artificially set and ordered by deuises, some round, some square: that it was the rarest thing to behold that eye could discerne, or that euer bookes could mention. The next night, *Antonius* feasting her, contended to passe her in magnificence and finenes: but she ouercame him in both. So that he himselfe began to scorne the grosse seruice of his house, in respect of *Cleopatraes* sumptuousnes and finenesse. And when *Cleopatra* found *Antonius* ieasts and flents to be but grosse, and souldier like, in plaine manner: she gaue it him finely, and without feare taunted him throughly. Now her beautie (as it is reported) was not so passing, as vnmatchable of other women, nor yet such, as vpon present viewe did enamor men with her: but so sweete was her companie and conuersation, that a man could not possiblie but be taken. And besides her beautie, the good grace she had to talke and discourse, her curteous nature that tempered her words & deedes, was a spurre that pricked to the quick. Furthermore, besides all these, her voice and words were maruellous pleasant: for her tongue was an instrument of musicke to diuers sportes and pastimes, the which she easily turned to any language that pleased her. She spake vnto few barbarous people by interpreter, but made them answere her selfe, or at the least the most part of them: as the ÆTHIOPIANS, the ARABIANS, the TROGLODYTES, the HEBRVES, the SYRIANS, the MEDES, and the PARTHIANS, and to many others also, whose languages she had learned. Whereas diuers of her progenitors, the kings of ÆGYPT, could scarce learne the ÆGYPTIAN tongue only & many of them forgot to speake the MACEDONIAN. Now, *Antonius* was so rauished with the loue of *Cleopatra*, that though his wife *Fuluia* had great warres, and much a doe with *Cæsar* for his affaires, and that the armie of the PARTHIANS (the which the kings Lieutenantes had giuen to the only leading of *Labienus*) was now assembled in MESOPOTAMIA readie to inuade SYRIA: yet, as though all this had nothing touched him, he yeelded himselfe to goe with *Cleopatra* into ALEXANDRIA, where he spent and lost in childish sports (as a man might say) and idle pastimes, the most pretious thing a man can spend, as *Antiphon* saith: and that is, time. For they made an order betwene them, which they called Amimetobion (as much to say, no life comparable and matchable with it) one feasting each other by turnes, and in cost, exceeding all measure and reason. And for proofe hereof, I haue heard my grandfather *Lampryas* report, that one *Philotas* a Phisitian, borne in the city of AMPHISSA, told him that he was at that present time in ALEXANDRIA, and studied Phisicke: and that hauing acquaintance with one of *Antonius* cookes, he tooke him with him to *Antonius* house, (being a young man desirous to see things) to shew him the wonderfull sumptuous charge and preparation of one only

supper. When he was in the kitchin, and saw a world of diuersities of meates, and amongst others, eight wild boares rosted whole: he began to wonder at it, and saide, sure you haue a great number of guestes to supper. The cooke fell a laughing, and answered him, no (quoth he) not many guestes, nor aboue twelue in all: but yet all that is boyled or roasted must be serued in whole, or else it would be marred straight. For *Antonius* peraduenture will suppe presently, or it may be a pretie while hence, or likely enough he will deferre it longer, for that he hath drunke well to day, or else hath had some other great matters in hand: and therefore we doe not dresse one supper onely, but many suppers, because we are uncertaine of the houre he will suppe in. *Philotas* the Phisitian tolde my grandfather this tale. . . .

II, ii, 213.

But now againe to *Cleopatra*. *Plato* writeth that there are foure kinds of flatterie: but *Cleopatra* deuided it into many kinds. For she, were it in sport, or in matters of earnest, still deuised sundrie newe delights to haue *Antonius* at commaundement, neuer leauing him night nor day, nor once letting him go out of her sight. For she would play at dice with him, drinke with him, & hunt commonly with him, and also be with him when he went to any exercise or actiuitie of body. And sometime also, when he would go vp and downe the citie disguised as a slaue in the night, & would peere into poore mens windowes & their shops, and scold and braule with them within the house: *Cleopatra* would be also in a chamber maides array, and amble vp and downe the streetes with him, so that oftentimes *Antonius* bare away both mockes and blowes. Now, though most men misliked this manner, yet the ALEXANDRIANS were commonly glad of this iolity, and liked it well, saying very gallantly, and wisely: that *Antonius* shewed them a comicall face, to wit, a merie countenance: and the ROMAINES a tragicall face, to say, a grimme looke. But to reckon vp all the foolish sportes they made, reuelling in this sort: it were too fonde a part of me, and therefore I will only tell you one among the rest. On a time he went to angle for fish, and when he could take none, he was as angrie as could be, because *Cleopatra* stood by. Wherefore he secretly commaunded the fisher men, that when he cast in his line, they should straight diue vnder the water, and put a fish on his hooke which they had taken before: and so snatched vp his angling rodde, and brought vp fish twise or thrise. *Cleopatra* found it straight, yet she seemed not to see it, but wondred at his excellent fishing: but when she was alone by her selfe among her owne people, she tolde them how it was, and bad them the next morning to be on the water to see the fishing. A number of people came to the hauen, and got into the fisher boates to see this fishing. *Antonius* then threw in his line and *Cleopatra* straight commanded one of her men to diue vnder water before *Antonius* men, and to put some old salt fish vpon his baite, like vnto those that are brought out of the country of PONT. When he had hong the fish on his hook, *Antonius* thinking he had taken a fish in deede, snatched vp his line presently. Then they all fell a laughing. *Cleopatra* laughing also, said vnto him: leaue vs (my Lord) ÆGYPTIANS (which dwell in the country of PHARVS & CANOBUS) your angling rod: this is not thy profession: thou must hunt after conquering of realmes and countries. Now *Antonius* delighting in these fond and childish pastimes, very ill newes were brought him from two places. The first from ROME, that his brother *Lucius* and *Fuluia* his wife, fell out first betwene themselues, and afterwards fell to open warre with *Cæsar*, & had brought all to

II, v, 21.

I, i, 68.

I, ii, 102.

nought, that they were both driuen to flie out of ITALY. The second newes, as bad as the first: that *Labienus* conquered all ASIA with the armie of the PARTHIANS, from the riuer of Euphrates, and from SYRIA, vnto the countries of LYDIA and IONIA. Then beganne *Antonius* with much a do, a litle to rouse him selfe as if he had bene wakened out of a deepe sleepe, and as a man may say, comming out of a great drunkennesse. So, first of all he bent himselfe against the PARTHIANS, and went as farre as the country of PHŒNICIA: but there he receiued lamentable letters from his wife *Fuluia*. Whereupon he straight returned towardes ITALY, with two hundred saile: and as he went, took vp his friends by the way that fled out of ITALIE, to come to him. By them he was informed, that his wife *Fuluia* was the only cause of this warre: who being of a peeuish, crooked, and troublesome nature, had purposely raised this vprore in ITALY, in hope thereby to withdraw him from *Cleopatra*. But by good fortune, his wife *Fuluia* going to meete with *Antonius* sickned by the way, and died in the citie of SICYONE: and therefore *Octavius Cæsar*, and he were the easilier made friends together. For when *Antonius* landed in ITALIE, and that men saw *Cæsar* asked nothing of him, and that *Antonius* on the other side laide all the fault & burden on his wife *Fuluia:* the friendes of both parties would not suffer them to vnrippe any old matters, and to proue or defend who had the wrong or right, and who was the first procurer of this warre, fearing to make matters worse betwene them: but they made them friendes together, and deuided the Empire of ROME betwene them, making the sea Ionium the bounds of their diuision. For they gaue all the prouinces Eastward vnto *Antonius:* and the countries Westward, vnto *Cæsar:* and left AFRICKE vnto *Lepidus:* and made a law, that they three one after an other should make their friends Consuls, when they would not be themselues. This seemed to be a good councell, but yet it was to be confirmed with a straighter bond, which fortune offered thus. There was *Octauia* the eldest sister of Cæsar, not by one mother, for she came of *Ancharia*, & *Cæsar* himselfe afterwards of *Accia*. It is reported, that he dearly loued his sister *Octauia*, for in deede she was a noble Ladie, and left the widow of her first husband *Caius Marcellus*, who died not long before: and it seemed also that *Antonius* had bene widower euer since the death of his wife *Fuluia*. For he denied not that he kept *Cleopatra*, but so did he not confesse that he had her as his wife: & so with reason he did defend the loue he bare vnto this ÆGYPTIAN *Cleopatra*. Thereupon euery man did set forward this mariage, hoping thereby that this Ladie *Octauia*, hauing an excellent grace, wisedom, & honestie, ioyned vnto so rare a beautie, that when she were with *Antonius* (he louing her as so worthy a Ladie deserueth) she should be a good meane to keepe good loue & amitie betwixt her brother and him. So when *Cæsar* & he had made the match betwene them, they both went to ROME about this mariage, although it was against the law, that a widow should be maried within tenne monthes after her husbandes death. Howbeit the Senate dispensed with the law, and so the mariage proceeded accordingly. *Sextus Pompeius* at that time kept in SICILIA, and so made many an inrode into ITALIE with a great number of pynnasies and other pirates shippes, of the which were Captaines two notable pirats, *Menas* and *Menecrates*, who so scoured all the sea thereabouts, that none durst peepe out with a saile. Furthermore, *Sextus Pompeius* had dealt very friendly with *Antonius*, for he had courteously receiued his mother, when she fled out of ITALIE

I, ii, 113.

I, ii, 139.

II, ii, 139.

I, iv, 56.

with *Fuluia*: and therefore they thought good to make peace with him. So they met all three together by the mount of Misena, vpon a hill that runneth farre into the sea: *Pompey* hauing his shyppes ryding hard by at anker, and *Antonius* and *Cæsar* their armies vpon the shore side, directly ouer against him. Now, after they had agreed that *Sextus Pompeius* should haue SICILE and SARDINIA, with this condition, that he should ridde the sea of all theeues and pirats, and make it safe for passengers, and withall that he should send a certaine of wheate to ROME: one of them did feast an other, and drew cuts who should beginne. It was *Pompeius* chaunce to inuite them first. Whereupon *Antonius* asked him: and where shall we sup? There, said *Pompey*, and shewed him his admirall galley which had sixe banks of owers: that (said he) is my fathers house they haue left me. He spake it to taunt *Antonius*, because he had his fathers house, that was *Pompey* the great. So he cast anckers enow into the sea, to make his galley fast, and then built a bridge of wood to conuey them to his galley, from the head of mount Misena: and there he welcomed them, and made them great cheere. Now in the middest of the feast, when they fell to be merie with *Antonius* loue vnto *Cleopatra*: *Menas* the pirate came to *Pompey*, & whispering in his eare, said vnto him: shall I cut the gables of the ankers, and make thee Lord not only of SICILE and SARDINIA, but of the whole Empire of ROME besides? *Pompey* hauing paused a while vpon it, at length answered him: thou shouldest haue done it, and neuer haue told it me, but now we must content vs with that we haue. As for my selfe, I was neuer taught to breake my faith, nor to be counted a traitor. The other two also did likewise feast him in their campe, and then he returned into SICILE. *Antonius* after this agreement made, sent *Ventidius* before into ASIA to stay the PARTHIANS, and to keepe them they should come no further: and he himselfe in the meane time, to gratifie *Cæsar*, was contented to be chosen *Iulius Cæsars* priest and sacrificer, & so they ioyntly together dispatched all great matters, concerning the state of the Empire. But in all other maner of sports and exercises, wherein they passed the time away the one with the other: Antonius was euer inferior vnto *Cæsar*, & alway lost, which grieued him much. With *Antonius* there was a soothsayer or astronomer of ÆGYPT, that could cast a figure, and iudge of mens natiuities, to tell them what should happen to them. He, either to please *Cleopatra*, or else for that he found it so by his art, tolde *Antonius* plainely, that his fortune (which of it selfe was excellent good, and very great) was altogether bleamished and obscured by *Cæsars* fortune: and therefore he counselled him vtterly to leaue his company, and to get him as farre from him as he could. For thy *Demon*, said he, (that is to say, the good angell and spirit that keepeth thee) is affraide of his: and being coragious & high when he is alone, becometh fearfull and timerous when he commeth neere vnto the other. Howsoeuer it was, the euents ensuing proued the ÆGYPTIANS words true. For, it is said, that as often as they two drew cuts for pastime, who should haue anything, or whether they plaied at dice, *Antonius* alway lost. Oftentimes when they were disposed to see cockfight, or quailes that were taught to fight one with an other: *Cæsars* cockes or quailes did euer ouercome. The which spighted *Antonius* in his mind, although he made no outward shew of it: and therefore he beleeued the ÆGYPTIAN the better. In fine, he recommended the affaires of his house vnto *Cæsar*, & went

II, vi, 102.

II, vi, 34.

II, vii, 151.

II, vii, 84.

II, vii, 149.

II, iii, 22.

II, iii, 43.

out of ITALY with *Octauia* his wife, whom he caried into GRECE, after he had had a daughter by her. So *Antonius* lying al the winter at ATHENS, news came vnto him of the victories of *Ventidius*, who had ouercome the PARTHIANS in battell, in the which also were slaine, *Labienus* and *Pharnabates*, the chiefest Captaine king *Orodes* had. For these good newes he feasted all ATHENS, and kept open house for all the GRECIANS, and many games of price were plaid at ATHENS, of the which he himselfe would be iudge. Wherefore leauing his gard, his axes, and tokens of his Empire at his house, he came into the shew place (or listes) where these games were plaide in a long gowne and slippers after the GRECIAN fashion, and they caried tippestaues before him, as martials men do carie before the Iudges to make place: and he himselfe in person was a stickler to part the young men, when they had fought enough. After that, preparing to go to the warres, he made him a garland of the holy Oliue, and caried a vessell with him of the water of the fountaine Clepsydra, because of an Oracle he had receiued that so commaunded him. In the meane time, *Ventidius* once againe ouercame *Pacorus*, (*Orodes* sonne king of PARTHIA) in a battel fought in the country of CYRRESTICA, he being come againe with a great armie to inuade SYRIA: at which battell was slaine a great number of the PARTHIANS, & among them *Pacorus*, the kings owne sonne slaine. This noble exploit as famous as euer any was, was a full reuenge to the ROMAINES, of the shame and losse they had receiued before by the death of *Marcus Crassus:* and he made the PARTHIANS flie, and glad to keepe themselues within the confines and territories of MESOPOTAMIA, & MEDIA, after they had thrise together bene ouercome in seueral battels. Howbeit *Ventidius* durst not vndertake to follow them any farther, fearing least he should haue gotten *Antonius* displeasure by it. Notwithstanding, he led his armie against them that had rebelled, and conquered them againe: amongst whom he besieged *Antiochus*, king of COMMAGENA, who offered to giue him a thousand talents to be pardoned his rebellion, and promised euer after to be at *Antonius* commaundement. But *Ventidius* made him answere, that he should send vnto *Antonius*, who was not farre off, & would not suffer *Ventidius* to make any peace with *Antiochus*, to the end that yet this litle exploit should passe in his name, and that they should not thinke he did anything but by his Lieutenant *Ventidius*. The siege grew very long, because they that were in the towne, seeing they could not be receiued vppon no reasonable composition: determined valiantly to defend themselues to the last man. Thus *Antonius* did nothing, and yet receiued great shame, repenting him much that he tooke not their first offer. And yet at last he was glad to make truce with *Antiochus*, and to take three hundred talents for composition. Thus after he had set order for the state & affaires of SYRIA, he returned againe to ATHENS: and hauing giuen *Ventidius* such honours as he deserued, he sent him to ROME, to triumph for the PARTHIANS. *Ventidius* was the onely man that euer triumphed of the PARTHIANS vntill this present day, a meane man borne, and of no noble house nor family: who only came to that he attained vnto, through *Antonius* friendshippe, the which deliuered him happie occasion to atchieue to great matters. And yet to say truely, he did so well quit himselfe in all his enterprises, that he confirmed that which was spoken of *Antonius* and *Cæsar:* to wit, that they were alway more fortunate when they made warre by their Lieutenants, then by themselues. For *Sossius*, one of *Antonius* Lieutenants in SYRIA, did notable good seruice: and *Canidius* whom he had also left his Lieutenant in the borders of ARMENIA, did conquer it all. So did he also ouercome

III, i, 1.
III, i, 16.
III, i, 32.
III, i, 20.
III, xi, 42.

the kings of the IBERIANS and ALBANIANS, and went on with his conquests vnto mount Caucasus. By these conquests, the fame of *Antonius* power increased more and more, and grew dreadfull vnto all the barbarous nations. But *Antonius* notwithstanding, grew to be maruellously offended with *Cæsar*, vpon certaine reportes that had beene brought vnto him: and so tooke sea to go towards ITALY with three hundred saile. And because those of BRVNDVSIVM would not receiue his armie into their hauen, he went farther vnto TARENTVM. There his wife *Octauia* that came out of GRECE with him, besought him to send her vnto her brother:

III, iv, 27. the which he did. *Octauia* at that time was great with child, and moreouer had a second daughter by him, and yet she put her selfe

III, vi, 43. in iorney, and met with her brother *Octauius Cæsar* by the way, who brought his two chiefe friends, *Mæcenas* and *Agrippa* with him. She tooke them aside, and with all the instance she could possible, intreated them they would not suffer her that was the happiest woman of the worlde, to become now the most wretched and vnfortunatest creature of all other. For now, said she, euery mans eyes doe gaze on me, that am the sister of one of the Emperors and wife of the other. And if the worst counsell take place, (which the goddes forbid) and that they growe to warres: for your selues, it is vncertaine to which of them two the goddes haue assigned the victorie, or ouerthrowe. But for me, on which side soeuer victorie fall, my state can be but most miserable still. These wordes of *Octauia* so softned *Cæsars* heart, that he went quickly vnto TARENTVM. . . .

Antonius also leauing his wife *Octauia* and litle children begotten of her with *Cæsar*, and his other children which he had by *Fuluia*: he went directly into ASIA. Then beganne this pestilent plague and mischiefe of *Cleopatraes* loue (which had slept a long time, and seemed to haue beene vtterly forgotten, and that *Antonius* had giuen place to better counsell) againe to kindle, and to be in force, so soone as *Antonius* came neare vnto SYRIA. And in the end, the horse of the minde as *Plato* termeth it, that is so hard of raine (I meane the vnreyned lust of concupiscence) did put out of *Antonius* head, all honest and commendable thoughtes: for he sent *Fonteius Capito* to bring *Cleopatra* into SYRIA. Vnto whom, to welcome her, he gaue no trifling things: but vnto that she had already, he added the prouinces of PHŒNICIA, those of the nethermost SYRIA, the Ile of CYPRVS, and a great part of CILICIA, and that countrey of IVRY, where the true balme is, and that part of ARABIA where the NABATHEIANS doe dwell, which stretcheth out towardes the Ocean. These great giftes much misliked the ROMAINES. But now, though *Antonius* did easily giue away great seigniories, realmes, and mighty nations vnto some priuate men, and that also he tooke from other kings their lawfull realms (as from *Antigonus* king of the IEVVES, whom he openly beheaded, where neuer king before had suffered like death) yet all this did not so much offend the ROMAINES, as the vnmeasurable honors which he did vnto *Cleopatra*. But yet he did much more aggrauat their malice and ill will towards him, because that *Cleopatra* hauing brought him two twins, a sonne and a daughter, he named his son *Alexander*, and his daughter *Cleopatra*, and gaue them to their surnames, the Sun to the one, and the moone to the other. . . .

This so great and puisant army which made the INDIANS quake for fear, dwelling about the country of the BACTRIANS, & all ASIA also to tremble: serued him to no purpose, & all for the loue he bare to *Cleopatra*. For the earnest great desire he had to lie all winter with her, made him begin his warre out of due time, and for hast, to put all in hazard, being so rauished and enchaunted with the sweete poison of her

loue, that he had no other thought but of her, and how he might quickly returne againe: more then how he might ouercome his enemies. . . .

Then seeing him selfe enuironned of all sides, he sent vnto the army, that they should come and aide him: but there the Captaines that led the legions (among the which *Canidius*, a man of great estimation about *Antonius* made one) committed many faults.

Now whilest *Antonius* was busie in this preparation, *Octauia* his wife, whom he had left at ROME, would needes take sea to come vnto him. Her brother *Octauius Cæsar* was willing vnto it, not for his respect at all (as most authors doe report) as for that he might haue an honest colour to make warre with *Antonius* if he did misuse her, and not esteeme of her as she ought to be. But when she was come to ATHENS, she receiued letters from *Antonius*, willing her to stay there vntill his comming, & did aduertise her of his iorney and determination. The which though it grieued her much, and that she knew it was but an excuse: yet by her letters to him of aunswere, she asked him whether he would haue those things sent vnto him which she had brought him, being great store of apparell for souldiers, a great number of horse, summe of money and gifts, to bestow on his friends and Captaines he had about him: and besides all those, she had two thousande souldiers chosen men, all well armed like vnto the Prætors bands. When *Niger*, one of *Antonius* friendes whom he had sent vnto ATHENS, had brought these newes from his wife *Octauia*, and withall did greatly praise her, as she was worthy, and well deserued: *Cleopatra* knowing that *Octauia* would haue *Antonius* from her, and fearing also that if with her vertue and honest behauior, (besides the great power of her brother *Cæsar*) she did adde thereunto her modest kind loue to please her husband that she would then be too strong for her, and in the end winne him away: she subtilly seemed to languish for the loue of *Antonius*, pining her body for lacke of meate. Furthermore, she euery way so framed her countenance, that when *Antonius* came to see her, she cast her eyes vpon him, like a woman rauished for ioy. Straight againe when he went from her, she fell a weeping and blubbering, looked ruefully of the matter, and still found she meanes that *Antonius* should oftentimes finde her weeping: and then when he came sodainely vppon her, she made as though she dried her eyes, and turned her face away, as if she were vnwilling that he should see her weepe. . . .

When *Octauia* was returned to ROME from ATHENS, *Cæsar* commanded her to goe out of *Antonius* house, and to dwell by herselfe, because he had abused her. *Octauia* answered him againe, that she would not forsake her husbands house, and that if he had no other occasion to make warre with him, she prayed him then to take no thought for her: for sayed she, it were too shamefull a thing, that two famous Captaines should bring in ciuill warres among the ROMAINS, the one for the loue of a woman, and the other for the iealousie betwixt one another. Now as she spake the word, so did she also performe the deede. For she kept still in *Antonius* house, as if he had bene there, and very honestly, and honorably kept his children. not those onely she had by him, but the other which her husband had by *Fuluia*. Furthermore, when *Antonius* sent any of his men to ROME, to sue for any office in the common wealth: she receiued him very curteously, and so vsed her selfe vnto her brother, that she obtained the thing she requested. Howbeit thereby, thinking no hurt, she did *Antonius* great hurt. For her honest loue and regard to her husband, made euery man hate him, when they sawe he did so vnkindly vse so noble a Ladie: but yet the greatest cause of their malice vnto him, was for the diuision of lands he made amongst his children in the citie of ALEXANDRIA. And to confesse

a troth, it was too arrogant and insolent a part, and done (as a man would say) in derision and contempt of the ROMAINS. For he assembled all the people in the shew place, where young men doe exercise themselues, and there vppon a high tribunall siluered, he set two chaires of gold, the one for himselfe, and the other for *Cleopatra*, and lower chaires for his children: then he openly published before the assembly, that first of all he did establish *Cleopatra* Queene of ÆGYPT, of CYPRYS, of LYDIA, and of the lower SYRIA, and at that time also, *Cæsarion* king of the same realmes. This *Cæsarion* was supposed to be the sonne of *Iulius Cæsar*, who had left *Cleopatra* great with child. Secondly he called the sonnes he had by her, the kings of kings, & gaue *Alexander* for his portion, ARMENIA, MEDIA, and PARTHIA, when he had conquered the countrie: and vnto *Ptolomy* for his portion, PHENICIA, SYRIA, and CILICIA. And therwithall he brought out *Alexander* in a long gowne after the fashion of the MEDES with a high copped tanke hat on his head, narrow in the toppe, as the kings of the MEDES and ARMENIANS doe vse to weare them: and *Ptolomy* apparelled in a cloke after the MACEDONIAN maner, with slippers on his feete, and a broad hat, with a royal band or diademe. Such was the apparell and old attire of the auncient kings and successours of *Alexander* the great. So after his sonnes had done their humble duties, and kissed their father and mother: presently a company of ARMENIAN souldiers set there of purpose, compassed the one about, and a like company of the MACEDONIANS the other. Now for *Cleopatra*, she did not only weare at that time, (but at all other times els when she came abroad) the apparell of the goddesse *Isis*, and so gaue audience vnto all her subiects, as a new *Isis*. *Octauius Cæsar* reporting all these things vnto the Senate, and oftentimes accusing him to the whole people and assembly in ROME: he thereby stirred vp all the ROMAINS against him. *Antonius* on the other side sent to ROME likewise to accuse him, and the chiefest pointes of his accusations he charged him with, were these. First, that hauing spoiled *Sextus* Pompeius in SICILE, he did not giue him his part of the Ile. Secondly, that he did detayne in his hands the shippes he lent him to make that warre. Thirdly, that hauing put *Lepidus* their companion and triumuirate out of his part of the Empire, and hauing depriued him of all honors: he retayned for him selfe the lands and reuenues thereof, which had bene assigned vnto him for his part. And last of all, that he had in manner deuided all ITALY amongest his owne souldiers, and had left no part of it for his souldiers. *Octauius Cæsar* aunswered him againe: that for *Lepidus*, he had in deede deposed him, and taken his part of the Empire from him, because he did ouercruelly vse his authoritie. And secondly, for the conquests he had made by force of armes, he was contented *Antonius* should haue his part of them, so that he would likewise let him haue his part of ARMENIA. And thirdly, that for his souldiers, they should seeke for nothing in ITALY, because they possessed MEDIA and PARTHIA, the which prouinces they had added to the Empire of ROME, valiantly fighting with their Emperor and Captaine. *Antonius* hearing these newes, being yet in ARMENIA, commaunded *Canidius* to goe presently to the sea side with his sixteene legions he had: and he himselfe with *Cleopatra*, went vnto the citie of EPHESVS, and there gathered together his gallies and shippes out of all partes, which came to the number of eight hundreth, reckoning the great shippes of burden: and of those *Cleopatra* furnished him with two hundreth, and twenty thousand talents besides, & prouision of victuals also to mainteine all the whole armie in this warre.

III, vi, 3.
III, vi, 11.
III, vi, 7.
III, vi, 16.
III, vi, 18.
III, vi, 27.

So *Antonius*, through the perswasions of *Domitius*, commaunded *Cleopatra*, to returne againe into EGYPT, and there to vnderstand the successe of this warre. But *Cleopatra*, fearing least *Antonius* should againe be made friends with *Octauius Cæsar*, by the meanes of his wife *Octauia*: she so plyed *Canidius* with money, and filled his purse, that he became her spokesman vnto *Antonius*, and told him there was no reason to send her from this war, who defraied so great a charge: neither that it was for his profit, because that thereby the ÆGYPTIANS would then be vtterly discoraged, which were the chiefest strength of the armie by sea: considering that he could see no king of all the kings their confederates, that *Cleopatra* was inferior vnto, either for wisedom or iudgement, seeing that long before she had wisely gouerned so great a realme as ÆGYPT, & besides that she had bene so long acquainted with him, by whom she had learned to manedge great affaires. These faire perswasions wanne him: for it was predestined that the gouernment of all the world should fall into *Octauius Cæsars* handes. *Octauius Cæsar* vnderstanding the sodaine & wonderfull great preparation of *Antonius*, he was not a litle astonied at it, (fearing he should be driuen to fight that sommer) because he wanted many things, & the great and grieuous exactions of money did sorely oppresse the people. . . . III, iv, 30.

Furthermore, *Titius* and *Plancus* (two of *Antonius* chiefest friendes and that had bene both of them Consuls) for the great iniuries *Cleopatra* did them, because they hindred all they could, that she should not come to this warre: they went and yeelded themselues vnto *Cæsar*, and tolde him where the testament was that *Antonius* had made, knowing perfitly what was in it. The will was in the custody of the *Vestall Nunnes*: of whom *Cæsar* demanded for it. They answered him, that they would not giue it him: but if he would goe and take it, they would not hinder him. Thereupon *Cæsar* went thither, & hauing read it first to himselfe, he noted certen places worthy of reproch: so assembling all the Senate, he read it before them all. . . . III, iv, 5. III, iv, 5.

Now after that *Cæsar* had made sufficient preparation, he proclaimed open warre against *Cleopatra*, and made the people to abolish the power and Empire of *Antonius*, because he had before giuen it vp vnto a woman. And *Cæsar* sayed furthermore, that *Antonius* was not Maister of himselfe, but that *Cleopatra* had brought him beside himselfe, by her charmes and amarous poysons: and that they that shoulde make warre with them, should be *Mardian* the Eunuch, *Photinus*, and *Iras*, a woman of *Cleopatraes* bedchamber, that frizeled her haire, and dressed her head, and *Charmion*, the which were those that ruled all the affaires of *Antonius* Empire. Before this warre as it is reported, many signes and wonders fell out. . . . The Admiral galley of *Cleopatra*, was called *Antoniade*, in the which there chanced a maruellous ill signe. Swallowes had bred vnder the poop of her ship, and there came others after them that draue away the first, and plucked down their neasts. Now when all things were readie, & that they drew neare to fight: it was found that *Antonius* had no lesse then fiue hundreth good ships of war, among which there were many gallies that had eight & ten bancks of owers, the which were sumptuously furnished, not so meete for fight, as for triumph: a hundred thousand footmen, and twelue thousand horsemen, and had with him to aide him these kings and subiectes following. *Bocchus* king of LIBYA, *Tarcòdemus* king of high SILICIA, *Archelaus* king of CAPPADOCIA, III, vii, 7. III, vii, 17. III, x, 6. IV, xii, 7. III, vi, 76.

Philadelphus king of PAPHLAGONIA, *Mithridates* king of COMAGENA, and *Adallas* king of THRACIA. All which were there euery man in person. The residue that were absent sent their armies, as *Polemon* king of PONT, *Manchus* king of ARABIA, *Herodes* king of IVRY: and furthermore, *Amyntas* king of LYCAONIA, & of the GALATIANS: and besides all these, he had all the aide the king of MEDES sent vnto him. Now for *Cæsar*, he had two hundreth and fiftie ships of warre, fourescore thousand footmen, and well neare as many horsmen as his enemie *Antonius*. *Antonius* for his part, had all vnder his dominion from ARMENIA, & the riuer of Euphrates, vnto the sea IONIVM & ILLYRICVM. *Octauius Cæsar* had also for his part, all that which was in our HEMISPHERE, or halfe part of the world, from ILLYRIA, unto the Ocean sea vpon the west: then all from the Ocean, vnto mare Siculum: & from AFRICK, all that which is against ITALY, as GAVLE, & SPAIN. Furthermore, all from the prouince of CYRENIA, to ÆTHIOPIA, was subiect vnto *Antonius*. Now *Antonius* was made so subiect to a womans will, that though he was a great deale the stronger by land, yet for *Cleopatraes* sake he would needes haue this battell tryed by sea: though he sawe before his eyes, that for lacke of water-menne, his Captaines did prest by force all sortes of men out of GRECE that they could take vp in the field, as trauellers, muletters, reapers, haruest men, and young boyes, and yet could they not sufficiently furnish his gallies: so that the most parte of them were emptie, and could scant row, because they lacked water-men enowe. But on the contrarie side *Cæsars* shippes were not built for pompe, high and great, onely for a fight and brauery, but they were light of yarage: armed and furnished with water-men as many as they needed, and had them al in readines, in the hauens of TARENTVM, & BRVNDVSIVM. So *Octauius Cæsar* sent vnto *Antonius*, to will him to delay no more time, but to come on with his army into ITALY: and that for his owne part he would giue him safe harbor, to land without any trouble, and that he would withdraw his armie from the sea, as farre as one horse could runne, vntil he had put his army a shore, & had lodged his men. *Antonius* on the other side brauely sent him word againe, and chalenged the combat of him man to man, though he were the elder: and that if he refused him so, he would then fight a battell with him in the fields of PHARSALIA, as *Iulius Cæsar*, & *Pompey* had done before. Now whilst *Antonius* rode at anker, lying idlely in harbor at the head of ACTIUM, in the place where the citie of NICOPOLIS standeth at this present: *Cæsar* had quickly passed the sea Ionium, and taken a place called TORYNE, before *Antonius* vnderstoode that he had taken ship. . . .

III, vii, 45.

III, vii, 48.

Furthermore, he delt very friendly and courteously with *Domitius*, and against *Cleopatraes* minde. For, he being sicke of an agew when he went and tooke a litle boate to go vnto *Cæsars* campe, *Antonius* was very sorie for it, but yet he sent after him all his cariage, traine, and men: and the same *Domitius*, as though he gaue him to vnderstand that he repented his open treason, he died immediately after. . . .

IV, v, 18.

IV, ix, 27.

And *Canidius* also, who had charge of his armie by land, when time came to follow *Antonius* determination: he turned him cleane contrarie, and counselled him to send *Cleopatra* backe againe, and himselfe to retire into MACEDON, to fight there on the maine land. And furthermore told him, that *Dicomes* king of the GETES, promised him to aid him with a great power: and that it should be no shame nor dishonor to him to let *Cæsar* haue the sea, (because himselfe and his men both had bene well practised and exercised in battels by sea, in the warre of SILICIA against *Sextus Pom-*

peius) but rather that he should doe against all reason, he hauing so great skill and experience of battelles by land as he had, if he should not imploy the force and valiantnes of so many lusty armed footemen as he had readie, but would weaken his armie by deuiding them into shippes. But now notwithstanding all these good perswasions, *Cleopatra* forced him to put all to the hazard of battell by sea: considering with her selfe how she might flie and prouide for her safetie, not to helpe him to win the victorie: but to flie more easily after the battell lost. . . . III, vii, 52. III, vii, 54.

So when *Antonius* had determined to fight by sea, he set all the other shippes on fire, but threescore ships of EGYPT, and reserued onely but the best and greatest gallies, from three bancks, vnto tenne bancks of owers. Into them he put two & twenty thousand fighting men, with two thousand darters & slingers. Now as he was setting his men in order of battel, there was a Captaine, and a valiant man, that had serued *Antonius* in many battels & conflicts, & had all his body hacked and cut: who as *Antonius* passed by him, cryed out vnto him & said; O noble Emperor, how commeth it to passe that you trust to these vile brittle shippes? what doe you mistrust these wounds of mine and this sword? let the EGYPTIANS and PHENICIANS fight by sea, and set vs on the maine land, where we vse to conquer, or to be slaine on our feete. *Antonius* passed by him and said neuer a word, but onely beckned to him with his hand & head, as though he willed him to be of good courage, although indeed he had no great courage himselfe. . . . III, vii, 76.

All that day and the three dayes following, the sea rose so high & was so boisterous, that the battell was put off. The fift day the storme ceased, and the sea calmed againe and then they rowed with force of owers in battell one against the other. . . .

Now *Publicola* seing *Agrippa* put forth his left wing of *Cæsars* armie, to compasse in *Antonius* shippes that fought: he was driuen also to loofe off to haue more roome, & going a litle at one side, to put those farther off that were affraid, and in the midest of the battell. For they were sore distressed by *Aruntius*. Howbeit the battell was yet of euen hand, and the victorie doubtfull, being indifferent to both: when sodainely they sawe the threescore shippes of *Cleopatra* busie about their yard masts, and hoysing saile to flie. So they fled through the middest of them that were in fight, for they had bene placed behind the great shippes, & did maruellously disorder the other shippes. For the enemies them selues wondred much to see them saile in that sort, with ful saile towards PELOPONNESVS. There *Antonius* shewed plainly, that he had not onely lost the courage and hart of an Emperor, but also of a valiant man, & that he was not his owne man: (prouing that true which an old man spake in myrth, that the soule of a louer liued in another body, and not in his owne) he was so caried away with the vaine loue of this woman, as if he had bene glued vnto her, & that she could not haue remoued without mouing of him also. For when he saw *Cleopatraes* shippe vnder saile, he forgot, forsook, & betrayed them that fought for him, & imbarked vpon a galley with fiue bankes of owers, to follow her that was already begun to ouerthrow him, & would in the end be his vtter destruction. When she knew his galley a farre off, she lift vp a signe in the poope of her shippe, and so *Antonius* coming to it, was pluckt vp where *Cleopatra* was, howbeit he saw her not at his first comming, nor she him, but went and sate downe alone in the prow of his shippe, and saied neuer a word, clapping his head betweene both his hands. . . . III, x, 18. III, x, 29.

After *Eurycles* had left *Antonius*, he returned againe to his place, and sate downe, speaking neuer a word as he did before: and so liued three dayes alone, without speaking to any man. But when he arriued at the head of Tænarus, there *Cleopatraes* women first brought *Antonius* and *Cleopatra* to speake together, and afterwards, to suppe and lye together. Then beganne there againe a great number of Marchaunts shippes to gather about them, and some of their friends that had escaped from this ouerthrow: who brought newes, that his army by sea was ouerthrown, but that they thought the army by land was yet whole. Then *Antonius* sent vnto *Canidius*, to return with his army into ASIA, by MACEDON. Now for himself, he determined to crosse ouer into AFRICK, & took one of his carects or hulks loden with gold, siluer, and other rich cariage, & gaue it vnto his friends: commanding them to depart, and to seeke to saue themselues. They answered him weeping, that they would neither doe it, nor yet forsake him. Then *Antonius* verie courteously and louingly did comfort them, and prayed them to depart: and wrote vnto *Theophilus* gouernor of CORINTHE, that he would see them safe, and helpe to hide them in some secret place, vntill they had made their way & peace with *Cæsar*. . . .

III, xi, 28.

III, xi, 23.

And thus it stood with *Antonius*. Now for his armie by sea, that fought before the head or foreland of ACTIVM: they helde out a long time, and nothing troubled them more then a great boysterous winde that rose full in the prooes of their shippes and yet with much a doe, his nauie was at length ouerthrowen, fiue houres within night. . . .

III, xi, 2.

But now to returne to *Antonius* againe. *Canidius* himselfe came to bring him newes, that he had lost all his armie by land at ACTIVN: on the other side he was aduertised also, that *Herodes* king of IVRIE, who had also certen legions and bandes with him, was reuolted vnto *Cæsar*, and all the other kings in like manner: so that, sauing those that were about him, he had none left him. All this notwithstanding did nothing trouble him, and it seemed that he was contented to forgoe all his hope and so to be ridde of all his care and troubles. Thereupon he left his solitarie house he had built by the sea which he called Timoneon, and *Cleopatra* receiued him into her royall pallace. He was no sooner com thither, but he straight set all the citie on rioting and banquetting againe, and himselfe to liberalitie and giftes. He caused the sonne of *Iulius Cæsar* & *Cleopatra*, to be enrolled (according to the manner of the ROMAINS) amongst the number of young men: and gaue *Antyllus*, his eldest son he had by *Fuluia*, the mans gown, the which was a plaine gowne, without gard or embroderie of purple. For these things, there was kept great feasting, banquetting and dancing in ALEXANDRIA many dayes together. In deede they did breake their first order they had set downe, which they called Amimetobion, (as much to say, no life comparable) & did set vp another, which they called Synapothanumenon (signifying the order and agreement of those that will dye together) the which in exceeding sumptuousnes, and cost was not inferior to the first. For their friendes made themselues to be inrolled in this order of those that would die together, and so made great feastes one to another: for euerie man when it came to his turne, feasted their whole companie and fraternitie. *Cleopatra* in the meane time was verie carefull in gathering all sorts of poysons together, to destroy men. Now to make proofe of those poysons which made men die with least paine, she tryed it vpon condemned men in prison. For when she saw the poysons that were sodaine and vehement, and brought speedy death with grieuous torments: & in contrary

III, xiii, 3.

manner, that such as were more milde and gentle, had not that quicke speede and force to make one dye sodainely: she afterwardes went about to proue the stinging of snakes and adders, and made some to be applyed vnto men in her sight, some in one sorte and some in another. So when she had daily made diuers and sundrie proofes, she found none of them all she had proued so fit, as the biting of an Aspick, the which causeth onely a heauines of the head, without swounding or complaining, and bringeth a great desire also to sleepe, with a litle swet in the face, and so by litle and litle taketh away the senses & vitall powers, no liuing creature perceiuing that the patients feele any paine. For they are so sorie when any bodie awaketh them, and taketh them vp: as those that being taken out of a sound sleep, are very heauie and desirous to sleepe. This notwithstanding, they sent Ambassadors vnto *Octauius Cæsar* in ASIA, *Cleopatra* requesting the realme of ÆGYPT for their children, and *Antonius* praying that he might be suffered to liue at ATHENS like a priuate ma, if *Cæsar* would not let him remaine in ÆGYPT. And because they had no other men of estimation about them, for that some were fled, and those that remained, they did not greatly trust them: they were inforced to send *Euphronius* the schoolemaister of their children. For *Alexas* LAODICIAN, who was brought into *Antonius* house & fauour by meanes of *Timagenes*, and afterwards was in greater credit with him, then any other GRECIAN: (for that he had alway bene one of *Cleopatraes* ministers to win *Antonius*, & to ouerthrow all his good determinations to vse his wife *Octauia* well) him *Antonius* had sent vnto *Herodes* king of IVRIE, hoping still to keepe him his friend, that he should not reuolt from him. But he remained there, and betrayed *Antonius*. For where he should haue kept *Herodes* frō reuolting from him, he perswaded him to turne to *Cæsar:* & trusting king *Herodes*, he presumed to come in *Cæsars* presence. Howbeit *Herodes* did him no pleasure: for he was presently taken prisoner, and sent in chaines to his own country, & there by *Cæsars* commaundement put to death. Thus was *Alexas* in *Antonius* life time put to death, for betraying of him. Furthermore, *Cæsar* would not graunt vnto *Antonius* requestes: but for *Cleopatra*, he made her aunswere, that he would deny her nothing reasonable, so that she would either put *Antonius* to death, or driue him out of her country. There withall he sent *Thyreus* one of his men vnto her, a very wise and discreet man, who bringing letters of credit from a young Lord vnto a noble Lady, and that besides greatly liked her beautie, might easily by his eloquence haue perswaded her. He was longer in talke with her then any man else was, and the Queene her selfe also did him great honour: in somuch as he made *Antonius* ielous of him. Whereupon *Antonius* caused him to be taken and well fauoredly whipped, and so sent him vnto *Cæsar*: and bad him tell him that he made him angry with him, because he shewed himselfe proude and disdainfull towardes him, and now specially when he was easie to be angred, by reason of his present miserie. To be short, if this mislike thee sayd he, thou hast *Hipparchus* one of my infranchised bondmen with thee: hang him if thou wilt, or whippe him at thy pleasure, that we may crie quittaunce. From thenceforth, *Cleopatra* to cleare her selfe of the suspition he had of her, she made more of him then euer she did. For first of all, where she did solemnise the day of her birth very meanely and sparingly, fit for her present misfortune: she now in contrary maner did keepe it with such solemnitie, that she exceeded all measure of sump-

III, xii, 9.

IV, vi, 17.

III, xii, 38.

III, xiii, 122.

III, xiii, 219.

tuousnesse and magnificence: so that the guestes that were bidden to the feasts, and came poore, went away rich. Now things passing thus, *Agrippa* by diuers letters sent one after an other vnto *Cæsar*, prayed him to returne to ROME, because the affaires there did of necessitie require his person and presence. Thereupon he did deferre the warre till the next yeare following: but when winter was done, he returned againe through SYRIA by the coast of AFRICKE, to make warres against *Antonius*, and his other Captaines. When the citie of PELVSIVM was taken, there ran a rumor in the citie, that *Seleucus*, by *Cleopatraes* consent, had surrendered the same. But to cleare her selfe that she did not, *Cleopatra* brought *Seleucus* wife and children vnto *Antonius*, to be reuenged of them at his pleasure. Furthermore, *Cleopatra* had long before made many sumptuous tombes and monuments, as well for excellencie of workemanship, as for hight and greatnesse of building, ioyning hard to the temple of *Isis*. Thither she caused to be brought all the treasure and pretious things she had of the auncient kings her predecessours: as gold, siluer, emerods, pearles, ebbonie, iuorie, and sinamon, and besides all that, a maruellous number of torches, faggots, and flaxe. So *Octauius Cæsar* being affrayed to loose such a treasure and masse of richesse, and that this woman for spight would set it a fire, and burne it euery whit: he alwayes sent some one or other vnto her from him, to put her in good comfort, whilest he in the meane time drew neare the citie with his armie. So *Cæsar* came, and pitched his campe hard by the citie, in the place where they runne and manage their horses. *Antonius* made a saly vpon him, and fought very valiantly, so that he draue *Cæsars* horsemen backe, fighting with his men euen into their campe. Then he came againe to the pallace, greatly boasting of this victorie, and sweetely kissed *Cleopatra*, armed as he was, when he came from the fight, recommending one of his men of armes vnto her, that had valiantly fought in this skirmish. *Cleopatra* to reward his manlinesse, gaue him an armour & head peece of cleane gold: howbeit the man at armes when he had receiued this rich gift, stale away by night, and went to *Cæsar?* *Antonius* sent againe to chalenge *Cæsar*, to fight with him hand to hand. *Cæsar* aunswered him, that he had many other wayes to dye then so. Then *Antonius* seeing there was no way more honourable for him to dye, then fighting valiantly: he determined to set vp his rest, both by sea and land. So being at supper, (as it is reported) he commaunded his officers and household seruaunts that waited on him at his bord, that they should fill his cuppes full, and make as much of him as they could: for sayd he, you know not whether you shall do so much for me to morrow or not, or whether you shall serue an other maister: and it may be you shall see me no more, but a dead body. This notwithstanding, perceiuing that his friends and men fell a weeping to heare him say so: to salue that he had spoken, he added this more vnto it, that he would not lead them to battell, where he thought not rather safely to returne with victorie, then valiantly to dye with honour. Furthermore, the selfe same night within litle of midnight, when all the citie was quiet, full of feare, and sorrow, thinking what would be the issue and end of this warre: it is sayd that sodainly they heard a maruellous sweete harmonie of sundry sortes of instrumentes of musicke, with the crie of a multitude of people, as they had bene dauncing, and had song as they vse in *Bacchus* feasts, with mouings and turnings after the manner of the Satyres: and it seemed that this daunce went through the city vnto the gate that opened to the enemies, and that all the troupe that made this

IV, viii, 34.

IV, i, 7.

IV, ii, 38.

IV, iii, 22.

noyse they heard, went out of the citie at that gate. Now, such as in reason sought the depth of the interpretation of this wonder, thought that it was the god vnto whom *Antonius* bare singular deuotion to counterfeit and resemble him, that did forsake them. The next morning by breake of day, he went to set those few footemen he had in order vpon the hils adioyning vnto the citie: and there he stood to behold his gallies which departed from the hauen, and rowed against the gallies of his enemies, and so stood still, looking what exploit his souldiers in them would do. But when by force of rowing they were come neare vnto them, they first saluted *Cæsars* men: and then *Cæsars* men resaluted them also, and of two armies made but one, and then did all together row toward the citie. When *Antonius* saw that his men did forsake him, and yeelded vnto *Cæsar*, and that his footemen were broken and ouerthrowen: he then fled into the citie, crying out that *Cleopatra* had betrayed him vnto them, with whom he had made warre for her sake. The she being affrayed of his fury, fled into the tombe which she had caused to be made, and there locked the doores vnto her, and shut all the springs of the lockes with great boltes, and in the meane time sent vnto *Antonius* to tell him that she was dead. *Antonius* beleeuing it, sayd vnto himselfe: what doest thou looke for further, *Antonius*, sith spightfull fortune hath taken from thee the onely ioy thou haddest, for whom thou yet reseruedst thy life? when he had sayd these words, he went into a chamber & vnarmed himselfe, and being naked said thus: O *Cleopatra*, it grieueth me not that I haue lost thy companie, for I will not be long from thee: but I am sory, that hauing bene so great a Captaine and Emperour, I am indeede condemned to be iudged of lesse courage & noble minde, then a woman. Now he had a man of his called *Eros*, whom he loued and trusted much, and whom he had long before caused to sweare vnto him, that he should kill him when he did commaunde him: and then he willed him to keepe his promise. His man drawing his sword, lift it vp as though he meant to haue striken his maister: but turning his head at one side, he thrust his sword into himselfe, and fell downe dead at his maisters foote. Then sayd *Antonius*, O noble *Eros*, I thanke thee for this, and it is valiantly done of thee, to shew me what I should do to my selfe, which thou couldest not do for me. Therewithall he tooke his sword, and thrust it into his bellie, and so fell downe vpon a litle bed. The wounde he had killed him not presently, for the bloud stinted a litle when he was layed: and when he came somewhat to himselfe againe, he prayed them that were about him to dispatch him. But they all fled out of the chamber, and left him crying out & tormenting himselfe: vntill at last there came a Secretarie vnto him called *Diomedes*, who was commaunded to bring him into the tombe or monument where *Cleopatra* was. Whe he heard that she was aliue, he very earnestly prayed his men to carie his body thither, and so he was caried in his mens armes into the entry of the monument. Notwithstanding, *Cleopatra* would not open the gates, but came to the high windowes, and cast out certaine chaines and ropes, in the which *Antonius* was trussed: and *Cleopatra* her owne selfe, with two women onely, which she had suffered to come with her into these monuments, trised *Antonius* vp. They that were present to behold it, sayd they neuer saw so pitifull a sight. For, they plucked vp poore *Antonius* all bloudy as he was, and drawing on with pangs of death, who holding vp his hands to *Cleopatra*, raised vp himselfe as well as he could. It was a hard thing for these women to do, to lift him vp: but *Cleopatra* stouping downe with her

IV, x, 9.

IV, xiii, 5.

IV, xiv, 72.

IV, xiv, 97.

head, putting all her strength to her vttermost power, did lift him vp with much a do, and neuer let go her hold, with the helpe of the women beneath that bad her be of good courage, and were as sory to see her labour so, as she her selfe. So when she had gotten him in after that sort, and layed him on a bed: she rent her garments vpon him, clapping her brest, and scratching her face and stomacke. Then she dried vp his bloud that had berayed his face, and called him her Lord, her husband, and Emperour, forgetting her owne miserie and calamity, for the pitie and compasion she tooke of him. *Antonius* made her ceasse her lamenting, and called for wine, either because he was a thirst, or else for that he thought thereby to hasten his death. When he had dronke, he earnestly prayed her, and perswaded her, that she would seeke to saue her life, if she could possible, without reproche and dishonour: and that cheifly she should trust *Proculeius* aboue any man else about *Cæsar*. And as for himselfe, that she should not lament nor sorow for the miserable chaunge of his fortune at the end of his dayes: but rather that she should thinke him the more fortunate, for the former triumphes & honours he had receiued, considering that while he liued he was the noblest and greatest Prince of the world, & that now he was ouercome, not cowardly, but valiantly, a ROMAINE by an other ROMAINE. As *Antonius* gaue the laste gaspe, *Proculeius* came that was sent frō *Cæsar*. For after *Antonius* had thrust his sword in himselfe, as they caried him into the tombes and monuments of *Cleopatra*, one of his gard called *Dercetæus*, tooke his sword with the which he had striken himselfe, and hid it: then he secretly stale away, and brought *Octauius Cæsar* the first newes of his death, & shewed him his sword that was bloudied. *Cæsar* hearing these newes, straight withdrew himselfe into a secret place of his tent, and there burst out with teares, lamenting his hard and miserable fortune, that had bene his friend and brother in law, his equall in the Empire, and compañion with him in sundry great exploits and battels. Then he called for all his friendes, and shewed them the letters *Antonius* had written to him, and his aunsweres also sent him againe, during their quarrell and strife: and how fiercely and proudly the other aunswered him, to all iust and reasonable matters he wrote vnto him. After this, he sent *Proculeius*, and commaunded him to do what he could possible to get *Cleopatra* aliue, fearing least otherwise all the treasure would be lost: & furthermore, he thought that if he could take *Cleopatra*, and bring her aliue to ROME, she would maruellously beautifie and set out his triumphe. But *Cleopatra* would neuer put her selfe into *Proculeius* handes, although they spake together. For *Proculeius* came to the gates that were very thicke & strong, and surely barred, but yet there were some cranewes through the which her voyce might be heard, and so they without vnderstood, that *Cleopatra* demaunded the kingdome of ÆGYPT for her sonnes: and that *Proculeius* aunswered her, that she should be of good cheare, and not be affrayed to referre all vnto *Cæsar*. After he had viewed the place very well, he came and reported her answere vnto *Cæsar*. Who immediately sent *Gallus* to speake once againe with her, and bad him purposely hold her with talke, whilest *Proculeius* did set vp a ladder against that high window, by the which *Antonius* was trised vp, and came downe into the monument with two of his men hard by the gate, where *Cleopatra* stood to heare what *Gallus* sayd vnto her. One of her women which was shut in her monumets with her, saw *Proculeius* by chance as he came downe, and shreeked out: O poore *Cleopatra*, thou art taken. Then when she saw *Proculeius* behind her as she came from the gate, she thought to haue stabbed her selfe in with a short dagger she wore of purpose by

IV, xv, 56.

V, i, 7.

her side. But *Proculeius* came sodainly vpon her, and taking her by both the hands, sayd vnto her. *Cleopatra*, first thou shalt do thy selfe great wrong, and secondly vnto *Cæsar*: to depriue him of the occasion and oportunitie, openly to shew his bountie and mercie, and to giue his enemies cause to accuse the most curteous and noble Prince that euer was, and to appeache him, as though he were a cruell and mercilesse man, that were not to be trusted. So euen as he spake the word, he tooke her dagger from her, and shooke her clothes for feare of any poyson hidden about her. Afterwardes *Cæsar* sent one of his infranchised men called *Epaphroditus*, whom he straightly charged to looke well vnto her, and to beware in any case that she made not her selfeaway: and for the rest, to vse her with all the curtesie possible. . . .

Therefore *Cæsar* did put *Cæsarion* to death, after the death of his mother *Cleopatra*. Many Princes, great kings & Captaines did craue *Antonius* body of *Octauius Cæsar*, to giue him honourable buriall: but *Cæsar* would neuer take it from *Cleopatra*, who did sumptuously & royally bury him with her own hands, whom *Cæsar* suffred to take as much as she would to bestow vpon his funerals. Now was she altogether ouercome with sorow & passion of minde, for she had knocked her brest so pitifully, that she had martyred it, and in diuers places had raysed vlcers & inflammations, so that she fell into a feuer withall: whereof she was very glad, hoping thereby to haue good colour to absteine from meate, and that so she might haue dyed easily without any trouble. She had a Phisition called *Olympus*, whom she made priuie of her intent, to the end he should helpe her to rid her out of her life: as *Olympus* writeth himselfe, who wrote a booke of all these things. But *Cæsar* mistrusted the matter, by many coniectures he had, and therefore did put her in feare, and threatned her to put her children to shamefull death. With these threates, *Cleopatra* for feare yeelded straight, as she would haue yeelded vnto strokes: & afterwards suffred her selfe to be cured and dieted as they listed. Shortly after, *Cæsar* came himself in person to see her, & to cõfort her. *Cleopatra* being layed vpon a litle low bed in poore estate, when she saw *Cæsar* come into her chamber, she sodainly rose vp, naked in her smocke, and fell downe at his feete maruellously disfigured: both for that she had plucked her haire from her head, as also for that she had martired all her face with her nayles, and besides, her voyce was small and trembling, her eyes sunke into her head with continuall blubbering and moreouer, they might see the most part of her stomake torne in sunder. To be short, her body was not much better then her minde: yet her good grace and comelynesse, and the force of her beautie was not altogether defaced. But notwithstanding this ougly and pitifull state of hers, yet she shewed herselfe within, by her outward lookes and countenance. When *Cæsar* had made her lye downe againe, and sate by her beds side: *Cleopatra* began to cleare and excuse her selfe for that she had done, laying all to the feare she had of *Antonius*: *Cæsar*, in contrary manner, reproued her in euery point. Then she sodainly altered her speach, and prayed him to pardon her, as though she were affrayed to dye, and desirous to liue. At length, she gaue him a briefe and memoriall of all the ready money and treasure she had. But by chaunce there stood *Seleucus* by, one of her Treasurers, who to seeme a good seruant, came straight to *Cæsar* to disproue *Cleopatra*, that she had not set in all, but kept many things backe of purpose. *Cleopatra* was in such a rage with him, that she flew vpon him, & tooke him by the haire of the head, and boxed him welfauouredly. *Cæsar* fell a laughing, and parted the fray. Alas, sayd she, O *Cæsar*: is not this a great shame and reproche, that thou hauing vouchsaued to take the paines to come vnto me, and hast done me this hon-

V, ii, 59.
V, ii, 193.

our, poore wretch, and caitife creature, brought into this pitifull and miserable estate:
V, ii, 168. and that mine owne seruants should come now to accuse me, though it may be I haue reserued some iewels and trifles meete for women,
V, ii, 200. but not for me (poore soule) to set out my selfe withall, but meaning to giue some pretie presents and giftes vnto *Octauia* and *Liuia*, that they making meanes & intercession for me to thee, thou mightest yet extend thy fauour and mercy vpon me? *Cæsar* was glad to heare her say so, perswading him selfe thereby that she had yet a desire to saue her life. So he made her aunswere, that he did not onely giue her that to dispose of at her pleasure, which she had kept backe, but further promised to vse her more honorably and bountifully than she would thinke for: and so he tooke his leaue of her, supposing he had deceiued her, but indeede he was deceiued himselfe. There was
V, ii, 235. a young gentleman *Cornelius Dolabella*, that was one of *Cæsars* very great familiars, & besides did beare no euill wil vnto *Cleopatra*. He sent her word secretly as she had requested him, that *Cæsar* determined to take his iorney through SYRIA, & that within three daies he would send her away before with her children. When this was told *Cleopatra*, she requested *Cæsar* that it would please him to suffer her to offer the last oblations of the dead, vnto the soule of *Antonius*. This being graunted her, she was caried to the place where his tombe was, and there falling downe on her knees, imbracing the tombe with her women, 'the teares running down her cheekes, she began to speake in this sort: O my deare 'Lord *Antonius*, not long sithence I buried thee here, being a free woman: and now 'I offer vnto thee the funerall sprinklings and oblations, being a captiue and prisoner, 'and yet I am forbidden and kept from tearing & murthering this captiue body of mine 'with blowes, which they carefully gard and keepe, only to triumphe of thee: look 'therefore henceforth for no other honours, offerings, nor sacrifices from me, for these 'are the last which *Cleopatra* can giue thee, sith now they carie her away. Whilest 'we liued together, nothing could seuer our companies: but now at our death, I feare 'me they will make vs chaunge our countryes. For as thou being a ROMAINE, hast 'bene buried in ÆGYPT: euen so wretched creature I, an ÆGYPTIAN, shall be buried 'in ITALIE, which shall be all the good that I haue receiued by thy country. If there-'fore the gods where thou art now haue any power & authoritie, sith our gods here 'haue forsakē vs: suffer not thy true friend and louer to be caried away aliue, that in 'me, they triumphe of thee: but receiue me with thee, and let me be buried in one 'selfe tombe with thee. For though my griefes and miseries be infinite, yet none hath 'grieued me more, nor that I could lesse beare withall: then this small time, which 'I haue bene driuē to liue alone without thee. Then hauing ended these dolefull plaints, and crowned the tombe with garlands and sundry nosegayes, and maruellous louingly imbraced the same: she commaunded they should prepare her bath, and when she had bathed and washed her selfe, she fell to her meate, and was sumptuously serued. Now whilest she was at dinner, there came a countryman, and brought her a basket. The souldiers that warded at the gates, asked straight what he had in his basket. He opened the basket, and tooke out the leaues that couered the figges, and shewed them that they were figges he brought. They all of them maruelled to see so goodly figges. The countryman laughed to heare them, and bad them take some if they would. They beleeued he told them truely, and so bad him carie them in. After *Cleopatra* had dined, she sent a certaine table written and sealed vnto *Cæsar*, and commaunded them all to go out of the tombes where she was, but the two women, then she shut the doores to her. *Cæsar* when he receiued this table,

and began to read her lamētation and petition, requesting him that he would let her be buried with *Antonius*, found straight what she meant, and thought to haue gone thither himselfe: howbeit he sent one before in all hast that might be, to see what it was. Her death was very sodaine. For those whom *Cæsar* sent vnto her ran thither in all hast possible, & found the souldiers standing at the gate, mistrusting nothing, nor vnderstanding of her death. But when they had opened the doores, they found *Cleopatra* starke dead, layed vpon a bed of gold, attired & arayed in her royall robes, and one of her two women, which was called *Iras*, dead at her feete: and her other woman called *Charmion* halfe dead, and trembling, trimming the Diademe which *Cleopatra* ware vpon her head. One of the souldiers seeing her, angrily sayd vnto her: is that well done *Charmion?* Very well sayd she againe, and meete for a Princesse discended from the race of so many noble kings. She sayd no more, but fell downe dead hard by the bed. Some report that this Aspicke was brought vnto her in the basket with figs, & that she had commaunded them to hide it vnder the figge leaues, that when she should thinke to take out the figges, the Aspicke should bite her before she should see her: howbeit, that when she would haue taken away the leaues for the figges, she perceiued it, and sayd, art thou here then? And so, her arme being naked, she put it to the Aspicke to be bitten. Other say againe, she kept it in a boxe, and that she did pricke and thrust it with a spindle of gold, so that the Aspicke being angerd withall, lept out with great furie, and bit her in the arme. Howbeit few can tell the troth. For they report also, that she had hidden poyson in a hollow raser which she caried in the haire of her head: and yet was there no marke seene of her body, or any signe discerned that she was poysoned, neither also did they finde this serpent in her tombe. But it was reported onely, that there were seene certaine fresh steppes or trackes where it had gone, on the tombe side toward the sea, and specially by the doore side. Some say also, that they found two litle pretie bytings in her arme, scant to be discerned: the which it seemeth *Cæsar* himselfe gaue credit vnto, because in his triumphe he caried *Cleopatraes* image, with an Aspicke byting of her arme. And thus goeth the report of her death. Now *Cæsar*, though he was maruellous sory for the death of *Cleopatra*, yet he wondred at her noble minde and courage, and therefore commaunded she should be nobly buried, and layed by *Antonius:* and willed also that her two women should haue honorable buriall. *Cleopatra* dyed being eight and thirtie yeare old, after she had raigned two and twenty yeares, and gouerned aboue foureteen of them with *Antonius*. And for *Antonius*, some say that he liued three and fiftie yeares: and others say, six and fiftie.

V, ii, 373.

V, ii, 422.

V, ii, 429.

DRYDEN

ALL FOR LOVE: | OR, THE | World well Lost. | A | TRAGEDY, | As it is Acted at the | *THEATRE-ROYAL*; | And Written in Imitation of *Shakespeare's* Stile. | By *John Dryden*, Servant to His Majesty.

Facile est verbum aliquod ardens (ut ita dicam) notare: idque restinctis animorum incendiis irridere. Cicero.

In the SAVOY: | Printed by *Tho. Newcomb*, for *Henry Herringman*, at the Blew An- | chor in the Lower Walk of the *New-Exchange*. 1678.

PREFACE.

The death of *Anthony* and *Cleopatra*, is a Subject which has been treated by the greatest Wits of our Nation, after *Shakespeare;* and by all so variously, that their example has given me the confidence to try my self in this Bowe of *Ulysses* amongst the Crowd of Sutors; and, withal, to take my own measures, in aiming at the Mark. I doubt not but the same Motive has prevailed with all of us in this attempt; I mean the excellency of the Moral: for the chief persons represented, were famous patterns of unlawful love; and their end accordingly was unfortunate. All reasonable men have long since concluded, That the Heroe of the Poem, ought not to be a character of perfect Virtue, for, then, he could not, without injustice, be made unhappy; nor yet altogether wicked, because he could not then be pitied: I have therefore steer'd the middle course; and have drawn the character of *Anthony* as favourably as *Plutarch*, *Appian*, and *Dion Cassius* wou'd give me leave: the like I have observ'd in *Cleopatra*. That which is wanting to work up the pity to a greater heighth, was not afforded me by the story: for the crimes of love which they both committed, were not occasion'd by any necessity, or fatal ignorance, but were wholly voluntary; since our passions are, or ought to be, within our power. The Fabrick of the Play is regular enough, as to the inferior parts of it; and the Unities of Time, Place and Action, more exactly observed, than, perhaps, the English Theater requires. Particularly, the Action is so much one, that it is the only of the kind without Episode, or Underplot; every Scene in the Tragedy conducing to the main design, and every Act concluding with a turn of it. The greatest errour in the contrivance seems to be in the person of *Octavia:* For, though I might use the priviledge of a Poet, to introduce her into *Alexandria*, yet I had not enough consider'd, that the compassion she mov'd to her self and children, was destructive to that which I reserv'd for *Anthony* and *Cleopatra;* whose mutual love being founded upon vice, must lessen the favour of the Audience to them, when Virtue and Innocence were oppress'd by it. And, though I justified *Anthony* in some measure, by making *Octavia's* departure, to proceed wholly from her self; yet the force of the first Machine still remain'd; and the dividing of pity, like the cutting of a River into many Channels, abated the strength of the natural stream. But this is an Objection which none of my Critiques have urg'd against me; and therefore I might have let it pass, if I could have resolv'd to have been partial to my self. The faults my Enemies have found, are rather cavils concerning little, and not essential Decencies; which a Master of the Ceremonies may decide betwixt us. The *French* Poets, I confess, are strict Observers of these Punctilio's: They would not, for example, have suffer'd *Cleopatra* and *Octavia* to have met; or if they had met, there must only have pass'd betwixt them some cold civilities, but no eagerness of repartée, for fear of offending against the greatness of their Characters, and the modesty of their Sex. This Objection I foresaw, and at the same time contemn'd: for I judg'd it both natural and probable, that *Octavia*, proud of her new-gain'd Conquest, would search out *Cleopatra* to triumph over her; and that *Cleopatra*, thus attacqu'd, was not of a spirit to shun the encounter: and 'tis not unlikely, that two exasperated Rivals should use such Satyre as I have put into their mouths; for after all, though the one were a *Roman*, and the other a Queen, they were both Women. . . .

In my Stile I have profess'd to imitate the Divine *Shakespeare;* which that I might perform more freely, I have disincumber'd my self from Rhyme. Not that I condemn my former way, but that this is more proper to my present purpose. I hope

I need not to explain myself, that I have not Copy'd my Author servilely: Words and Phrases must of necessity receive a change in succeeding Ages: but 'tis almost a Miracle that much of his Language remains so pure; and that he who began Dramatique Poetry amongst us, untaught by any, and, as *Ben Johnson* tells us, without Learning, should by the force of his own Genius perform so much, that in a manner he has left no praise for any who come after him. The occasion is fair, and the subject would be pleasant to handle the difference of Stiles betwixt him and *Fletcher*, and wherein, and how far they are both to be imitated. But since I must not be over-confident of my own performance after him, it will be prudence in me to be silent. Yet I hope I may affirm, and without vanity, that by imitating him, I have excell'd my self throughout the Play; and particularly, that I prefer the Scene betwixt *Anthony* and *Ventidius* in the first Act, to any thing which I have written in this kind.

PROLOGUE.

What Flocks of Critiques hover here to day,
As Vultures wait on Armies for their Prey,
All gaping for the Carcass of a Play!
With Croaking Notes they bode some dire event;
And follow dying Poets by the scent.
Ours gives himself for gone; y'have watch'd your time!
He fights this day unarm'd; without his Rhyme.
And brings a Tale which often has been told;
As sad as Dido's; and almost as old.
His Heroe, whom you Wits his Bully call,
Bates of his mettle; and scarce rants at all;
He's somewhat lewd; but a well-meaning mind;
Weeps much; fights little; but is wond'rous kind.
In short, a Pattern, and Companion fit,
For all the keeping Tonyes of the Pit.
I cou'd name more; a Wife and Mistress too;
Both (to be plain) too good for most of you:
The Wife well-natur'd, and the Mistress true.
Now, Poets, if your fame has been his care;
Allow him all the candour you can spare.
A brave Man scorns to quarrel once a day;
Like Hectors, in at every petty fray.
Let those find fault whose Wit's so very small,
They've need to show that they can think at all:
Errours like Straws upon the surface flow;
He who would search for Pearls must dive below.
Fops may have leave to level all they can;
As Pigmies wou'd be glad to lopp a Man.
Half-Wits are Fleas; so little and so light;
We scarce cou'd know they live, but that they bite.
But, as the Rich, when tir'd with daily Feasts,
For change, become their next poor Tenants Ghests;
Drink hearty Draughts of Ale, from plain brown Bowls,
And snatch the homely Rasher from the Coals:

So you, retiring from much better Cheer,
For once, may venture to do penance here.
And since that plenteous Autumn now is past,
Whose Grapes and Peaches have Indulged your taste,
Take in good part from our poor Poets boord,
Such rivell'd Fruits as Winter can afford.

Persons Represented.

	By
Marc Anthony,	Mr. *Hart.*
Ventidius, his General,	Mr. *Mohun.*
Dollabella, his Friend,	Mr. *Clarke.*
Alexas, the Queen's Eunuch,	Mr. *Goodman.*
Serapion, Priest of *Isis*,	Mr. *Griffin.*
Another Priest,	Mr. *Coysh.*
Servants to *Anthony.*	
Cleopatra, Queen of Egypt,	Mrs. *Boutell.*
Octavia, *Anthony*'s Wife,	Mrs. *Corey.*
Charmion, *Iras*, } *Cleopatra's* Maids.	
Anthony's two little Daughters.	

SCENE ALEXANDRIA.

ACT. I. SCENE, *The Temple of* Isis.

Enter Serapion, Myris, *Priests of* Isis.

Serap. Portents, and Prodigies, are grown so frequent,
That they have lost their Name. Our fruitful *Nile*
Flow'd ere the wonted Season, with a Torrent
So unexpected, and so wondrous fierce,
That the wild Deluge overtook the haste
Ev'n of the Hinds that watch'd it: Men and Beasts
Were born above the tops of Trees, that grew
On th' utmost Margin of the Water-mark.
Then, with so swift an Ebb, the Floud drove backward
It slipt from underneath the Scaly Herd:
Here monstrous *Phocæ* panted on the Shore;
Forsaken *Dolphins* there, with their broad tails,
Lay lashing the departing Waves: Hard by 'em,
Sea-Horses floundring in the slimy mud,
Toss'd up their heads, and dash'd the ooze about 'em.

Enter Alexas *behind them.*

Myr. Avert these Omens, Heav'n.

Serap. Last night, between the hours of Twelve and One,
In a lone Isle o'th'Temple while I walk'd,
A Whirl-wind rose, that, with a violent blast,
Shook all the *Dome:* the Doors around me clapt,
The Iron Wicket, that defends the Vault,
Where the long Race of *Ptolomies* is lay'd,

Burst open, and disclosed the mighty dead.
From out each Monument, in order plac'd,
An Armed Ghost start up: the Boy-King last
Rear'd his inglorious head. A peal of groans
Then follow'd, and a lamentable voice
Cry'd *Ægypt* is no more. My blood ran back,
My shaking knees against each other knock'd;
On the cold pavement down I fell intranc'd;
And so unfinish'd left the horrid Scene.
Alexas (*showing himself.*) And, Dream'd you this? or, Did invent the Story?
To frighten our *Ægyptian* Boys withal,
And train 'em up betimes in fear of Priesthood?
Serap. My Lord, I saw you not,
Nor meant my words should reach your ears; but what
I uttered was most true.
Alex. A foolish Dream,
Bred from the fumes of indigested Feasts,
And holy Luxury.
Serap. I know my duty:
This goes no farther.
Alex. 'Tis not fit it should.
Nor would the times now bear it, were it true.
All Southern, from yon hills, the *Roman* Camp
Hangs o'er us black and threatning, like a Storm
Just breaking on our heads.
Serap. Our faint *Ægyptians* pray for *Antony;*
But in their Servile hearts they own *Octavius.*
Myr. Why then does *Antony* dream out his hours,
And tempts not Fortune for a noble Day,
Which might redeem, what *Actium* lost?
Alex. He thinks 'tis past recovery.
Serap. Yet the Foe
Seems not to press the Siege.
Alex. O, there's the wonder.
Mecænas and *Agrippa*, who can most
With *Cæsar*, are his Foes. His Wife *Octavia*,
Driv'n from his House, solicits her revenge;
And *Dolabella*, who was once his Friend,
Upon some private grudge, now seeks his ruine:
Yet still War seems on either side to sleep.
Serap. 'Tis strange that *Antony*, for some days past,
Has not beheld the face of *Cleopatra;*
But here, in *Isis* Temple, lives retir'd,
And makes his heart a prey to black despair.
Alex. 'Tis true; and we much fear he hopes by absence
To cure his mind of Love.
Serap. If he be vanquish'd,
Or make his peace, *Ægypt* is doom'd to be
A *Roman* Province; and our plenteous Harvests

Must then redeem the scarceness of their Soil.
While *Antony* stood firm, our *Alexandria*
Rival'd proud *Rome* (Dominions other Seat)
And Fortune striding, like a vast *Colossus*,
Cou'd fix an equal foot of Empire here.
Alex. Had I my wish, these Tyrants of all Nature
Who Lord it o'er Mankind, should perish, perish,
Each by the others Sword; but, since our will
Is lamely follow'd by our pow'r, we must
Depend on one; with him to rise or fall.
Serap. How stands the Queen affected?
Alex. O, she dotes,
She dotes, *Serapion*, on this vanquish'd Man,
And winds her self about his mighty ruins,
Whom would she yet forsake, yet yield him up,
This hunted prey, to his pursuers hands,
She might preserve us all; but 'tis in vain———
This changes my designs, this blasts my Counsels,
And makes me use all means to keep him here,
Whom I could wish divided from her Arms
Far as the Earth's deep Center. Well, you know
The state of things; no more of your ill Omens,
And black Prognosticks; labour to confirm
The peoples hearts.

Enter Ventidius, *talking aside with a Gentleman of* Antony's.

Serap. These *Romans* will o'rehear us.
But, Who's that Stranger? By his Warlike port,
His fierce demeanor, and erected look,
He's of no vulgar note.
Alex. O, 'tis *Ventidius*,
Our Emp'rors great Lieutenant in the East,
Who first show'd *Rome* that Parthia could be conquer'd.
When *Antony* return'd from *Syria* last,
He left this Man to guard the *Roman* Frontiers.
Serap. You seem to know him well.
Alex. Too well. I saw him in *Cilicia* first,
When *Cleopatra* there met *Antony*:
A mortal he was to us, and *Ægypt*.
But, let me witness to the worth I hate,
A braver Roman never drew a Sword.
Firm to his Prince; but, as a friend, not slave.
He ne'r was of his pleasures; but presides
O're all his cooler hours and morning counsels:
In short, the plainness, fierceness, rugged virtue
Of an old true-stampt Roman lives in him.
His coming bodes I know not what of ill
To our affairs. Withdraw, to mark him better;
And I'll acquaint you why I sought you here,

And what's our present work.
Ventidius. Not see him, say you?
I say, I must, and will.
Gent. He has commanded,
On pain of death, none should approach his presence.
Ven. I bring him news will raise his drooping Spirits,
Give him new life.
Gent. He sees not *Cleopatra.*
Ven. Would he had never seen her.
Gent. He eats not, drinks not, sleeps not, has no use
Of any thing, but thought; or, if he talks,
'Tis to himself, and then 'tis perfect raving:
Then he defies the World, and bids it pass;
Sometimes he gnawes his Lip, and Curses loud
The Boy Octavius: then he draws his mouth
Into a scornful smile, and cries, Take all,
The World's not worth my care.
Ven. Just, just his nature.
Virtues his path; but sometimes 'tis too narrow
For his vast Soul; and then he starts out wide,
And bounds into a Vice that bears him far
From his first course, and plunges him in ills:
But, when his danger makes him find his fault,
Quick to observe, and full of sharp remorse,
He censures eagerly his own misdeeds,
Judging himself with malice to himself,
And not forgiving what as Man he did,
Because his other parts are more than Man.
He must not thus be lost. [Alexas *and the* Priests *come forward.*
Alex. You have your full Instructions, now advance;
Proclaim your Orders loudly.
Serap. *Romans*, *Ægyptians*, hear the Queen's Command.
Thus *Cleopatra* bids, Let Labor cease,
To Pomp and Triumphs give this happy day,
That gave the World a Lord: 'tis *Antony*'s.
Live, *Antony;* and *Cleopatra* live.
Be this the general voice sent up to Heav'n.
And every publick place repeat this eccho.
Ven. aside. Fine Pageantry!
Serap. Set out before your doors
The Images of all your sleeping Fathers,
With Laurels crown'd; with Laurels wreath your posts,
And strow with Flow'rs the Pavement; Let the Priests
Do present Sacrifice; pour out the Wine,
And call the Gods to joyn with you in gladness.
Ven. Curse on the tongue that bids this general joy.
Can they be friends of *Antony*, who Revel
When *Antony*'s in danger? Hide, for shame,
You *Romans*, your Great grandsires Images,

They withdraw to a corner of the Stage; and Ventidius, *with the other, comes forwards to the front.*

For fear their Souls should animate their Marbles,
To blush at their degenerate Progeny.
Alex. A love which knows no bounds to *Antony*,
Would mark the Day with honors; when all Heaven
Labored for him, when each propitious Star
Stood wakeful in his Orb, to watch that hour,
And shed his better influence. Her own Birth-day
Our Queen neglected, like a vulgar Fate,*
That pass'd obscurely by.
Ven. Would it had slept,
Divided far from his; till some remote
And future Age had call'd it out, to ruin
Some other Prince, not him.
Alex. Your Emperor,
Tho grown unkind, would be more gentle, than
T'upbraid my Queen, for loving him too well.
Ven. Does the mute Sacrifice upbraid the Priest?
He knows him not his Executioner.
O, she has deck'd his ruin with her love,
Led him in golden bands to gaudy slaughter,
And made perdition pleasing: She has left him
The blank of what he was;
I tell thee, Eunuch, she has quite unmann'd him:
Can any Roman see, and know him now,
Thus alter'd from the Lord of half Mankind,
Unbent, unsinew'd, made a Womans Toy,
Shrunk from the vast extent of all his honors,
And crampt within a corner of the World?
O, *Antony!*
Thou bravest Soldier, and thou best of Friends!
Bounteous as Nature; next to Nature's God!
Could'st thou but make new Worlds, so wouldst thou give 'em,
As bounty were thy being. Rough in Battel,
As the first *Romans*, when they went to War;
Yet, after Victory, more pitiful,
Than all their Praying Virgins left at home!
Alex. Would you could add to those more shining Virtues,
His truth to her who loves him.
Ven. Would I could not.
But, Wherefore waste I precious hours with thee?
Thou art her darling mischief, her chief Engin,
Antony's other Fate. Go, tell thy Queen,
Ventidius is arriv'd, to end her Charms.
Let your *Ægyptian* Timbrels play alone;
Nor mix Effeminate Sounds with *Roman* Trumpets.
You dare not fight for *Antony;* go Pray,
And keep your Cowards-Holy-day in Temples. [*Exeunt* Alex. Serap.

* If this be the phonetic spelling of *Fête*, it is a far earlier example than any given in the *N. E. D.*—Ed.

Re-enter the Gentleman of M. Antony.

2. *Gent.* The Emperor approaches, and commands,
On pain of Death, that none presume to stay.

1. *Gent.* I dare not disobey him. [*Going out with the other.*

Vent. Well, I dare.
But, I'll observe him first unseen, and find
Which way his humour drives: The rest I'll venture. [*Withdraws.*

Enter Antony, *walking with a disturb'd Motion, before he speaks.*

Antony. They tell me, 'tis my Birth-day, and I'll keep it
With double pomp of sadness.
'Tis what the day deserves, which gave me breath.
Why was I rais'd the Meteor of the World,
Hung in the Skies, and blazing as I travel'd,
Till all my fires were spent; and then cast downward
To be trod out by *Cæsar?*

Ven. aside. On my Soul,
'Tis mournful, wondrous mournful!

Anto. Count thy gains.
Now, *Antony*, Would'st thou be born for this?
Glutton of Fortune, thy devouring youth
Has starved thy wanting Age.)

Ven. How sorrow shakes him! [*Aside.*
So, now the Tempest tears him up by th' Roots,
And on the ground extends the noble ruin.

Ant. *having thrown himself down.*

* Lye there, thou shadow of an Emperor;
The place thou pressest on thy Mother Earth
Is all thy Empire now: now it contains thee;
Some few days hence, and then twill be too large,
When thou'rt contracted in thy narrow Urn,
Shrunk to a few cold Ashes; then *Octavia*,
(For *Cleopatra* will not live to see it)
Octavia then will have thee all her own,
And bear thee in her Widow'd hand to *Cæsar;*
Cæsar will weep; the Crocodile will weep,
To see his Rival of the Universe
Lye still and peaceful there. I'll think no more on't.
Give me some Musick; look that it be sad:
I'll sooth my Melancholy, till I swell,
And burst my self with sighing——— [*Soft Musick.*
'Tis somewhat to my humour. Stay, I fancy
I'm now turn'd wild, a Commoner of Nature;
Of all forsaken, and forsaking all;
Live in a shady Forrest's *Sylvan* Scene,
Stretch'd at my length beneath some blasted Oke;

* The following twelve lines are spoken, I think, by *Antony*, not *Ventidius*.—ED.

I lean my head upon the Mossy Bark,
And look just of a piece, as I grew from it:
My uncomb'd Locks, matted like *Misleto*,
Hang o're my hoary Face; a murm'ring Brook
Runs at my foot.
Ven. Methinks I fancy
My self there too.
Ant. The Herd come jumping by me,
And fearless, quench their thirst, while I look on,
And take me for their fellow-Citizen.*
More of this Image, more; it lulls my thoughts. [*Soft Musick again.*
Ven. I must disturb him; I can hold no longer [*Stands before him.*
Ant. starting up. Art thou Ventidius?
Ven. Are you *Antony?*
I'm liker what I was, than you to him
I left you last.
Ant. I'm angry.
Vent. So am I.
Ant. I would be private: Leave me.
Ven. Sir, I love you,
And therefore will not leave you.
Ant. Will not leave me?
Where have you learnt that Answer? Who am I?
Ven. My Emperor; the Man I love next Heaven:
If I said more, I think 'twere scarce a Sin;
Y'are all that's good, and good-like.
Ant. All that's wretched.
You will not leave me then?
Ven. 'Twas too presuming
To say I would not; but I dare not leave you:
And, 'tis unkind in you to chide me hence
So soon, when I so far have come to see you.
Ant. Now thou hast seen me, art thou satisfy'd?
For, if a Friend, thou hast beheld enough;
And, if a Foe, too much.
Ven. [*weeping.*] Look, Emperor, this is no common Deaw,
I have not wept this Forty year; but now
My Mother comes afresh into my eyes;
I cannot help her softness.
Ant. By Heav'n, he weeps, poor good old Man, he weeps!
The big round drops course one another down
The furrows of his cheeks. Stop 'em, *Ventidius*,
Or I shall blush to death: they set my shame,
That caus'd 'em, full before me.
Ven. I'll do my best.
Ant. Sure there's contagion in the tears of Friends:
See, I have caught it too. Believe me, 'tis not
For my own griefs, but thine———Nay, Father.

* See *As You Like It*, II, i, 34, et seq.—ED.

Ven. Emperor.
Ant. Emperor! Why, that's the stile of Victory,
The Conqu'ring Soldier, red with unfelt wounds,
Salutes his General so: but never more
Shall that sound reach my ears.
Ven. I warrant you.
Ant. *Actium, Actium!* Oh—
Ven. It sits too near you.
Ant. Here, here it lies; a lump of Lead by day,
And, in my short distracted nightly slumbers,
The Hag that rides my Dreams———
Ven. Out with it; give it vent.
Ant. Urge not my shame.
I lost a Battel.
Ven. So has *Julius* done.
Ant. Thou favour'st me, and speak'st not half thou think'st;
For *Julius* fought it out, and lost it fairly:
But *Antony*———
Ven. Nay, stop not.
Ant. *Antony.*
(Well, thou wilt have it) like a coward, fled,
Fled while his Soldiers fought; fled first, *Ventidius.*
Thou long'st to curse me, and I give thee leave.
I know thou cam'st prepar'd to rail.
Ven. I did.
Ant. I'll help thee—I have been a Man, *Ventidius,*
Ven. Yes, and a brave one; but———
Ant. I know thy meaning.
But, I have lost my Reason, have disgrac'd
The name of Soldier, with inglorious ease.
In the full Vintage of my flowing honors,
Sate still, and saw it prest by other hands.
Fortune came smiling to my youth, and woo'd it,
And purple greatness met my ripen'd years.
When first I came to Empire, I was born
On Tides of People, crouding to my Triumphs;
The wish of Nations; and the willing World
Receiv'd me as its pledge of future peace;
I was so great, so happy, so belov'd,
Fate could not ruine me; till I took pains
And work'd against my Fortune, chid her from me,
And turn'd her loose; yet still she came again.
My careless dayes, and my luxurious nights,
At length have weary'd her, and now she's gone,
Gone, gone, divorc'd for ever. Help me, Soldier,
To curse this Mad-man, this industrious Fool,
Who labour'd to be wretched: Pr'ythee curse me.
Ven. No.
Ant. Why?

Ven. You are too sensible already
Of what y'have done, too conscious of your failings,
And like a Scorpion, whipt by others first
To fury, sting your self in mad revenge.
I would bring Balm, and pour it in your wounds,
Cure your distemper'd mind, and heal your fortunes.
Ant. I know thou would'st.
Ven. I will.
Ant. Ha, ha, ha, ha.
Ven. You laugh.
Ant. I do, to see officious love
Give Cordials to the dead.
Ven. You would be lost then?
Ant. I am.
Ven. I say, you are not. Try your fortune.
Ant. I have, to th'utmost. Dost thou think me desperate,
Without just cause? No, when I found all lost
Beyond repair, I hid me from the World,
And learnt to scorn it here; which now I do
So heartily, I think it is not worth
The cost of keeping.
Ven. *Cæsar* thinks not so:
He'l thank you for the gift he could not take.
You would be kill'd, like *Tully*, would you? do,
Hold out your Throat to *Cæsar*, and dye tamely.
Ant. No, I can kill my self; and so resolve.
Ven. I can dy with you too, when time shall serve;
But Fortune calls upon us now to live,
To fight, to Conquer.
Ant. Sure thou Dream'st, *Ventidius*.
Ven. No; 'tis you Dream; you sleep away your hours
In desperate sloth, miscall'd *Phylosophy*.
Up, up, for Honor's sake; twelve Legions wait you,
And long to call you Chief: by painful journeys,
I led 'em, patient, both of heat and hunger,
Down from the *Parthian* Marches, to the *Nile*.
'Twill do you good to see their Sun-burnt faces,
Their skar'd cheeks, and chopt hands; there's virtue in 'em,
They'l sell those mangled limbs at dearer rates
Than yon trim Bands can buy.
Ant. Where left you them?
Ven. I said, in lower *Syria*.
Ant. Bring 'em hither;
There may be life in these.
Ven. They will not come.
Ant. Why did'st thou mock my hopes with promis'd aids
To double my despair? They'r mutinous.
Ven. Most firm and loyal.
Ant. Yet they will not march

To succor me. Oh trifler!
Ven. They petition
You would make hast to head 'em.
Ant. I'm besieg'd.
Ven. There's but one way shut up: How came I hither?
Ant. I will not stir.
Ven. They would perhaps desire
A better reason.
Ant. I have never us'd
My Soldiers to demand a reason of
My actions. Why did they refuse to March?
Ven. They said they would not fight for *Cleopatra.*
Ant. What was't they said?
Ven. They said, they would not fight for *Cleopatra.*
Why should they fight indeed, to make her Conquer,
And make you more a Slave? to gain you Kingdoms,
Which, for a kiss, at your next midnight Feast,
You'l sell to her? then she new names her Jewels,
And calls this Diamond such or such a Tax,
Each Pendant in her ear shall be a Province.
Ant. *Ventidius,* I allow your Tongue free licence
On all my other faults; but, on your life,
No word of *Cleopatra:* She deserves
More World's than I can lose.
Ven. Behold, you Pow'rs,
To whom you have intrusted Humankind;
See *Europe, Africk, Asia* put in ballance,
And all weigh'd down by one light worthless Woman!
I think the gods are *Antony*'s, and give
Like Prodigals, this neather World away,
To none but wastful hands.
Ant. You grow presumptuous.
Ven. I take the priviledge of plain love to speak.
Ant. Plain love! plain arrogance, plain insolence:
Thy Men are Cowards; thou, an envious Traitor;
Who, under seeming honesty, hast vented
The burden of thy rank o'reflowing Gall.
O that thou wert my equal; great in Arms
As the first *Cæsar* was, that I might kill thee
Without a Stain to Honor!
Ven. You may kill me;
You have done more already, call'd me Traitor.
Ant. Art thou not one?
Ven. For showing you your self,
Which none else durst have done; but had I been
That name, which I disdain to speak again,
I needed not have sought your abject fortunes,
Come to partake your fate, to dye with you,
What hindred me t'have led my Conqu'ring Eagles

To fill *Octavius*'s Bands? I could have been
A Traitor then, a glorious happy Traitor,
And not have been so call'd.
Ant. Forgive me, Soldier:
I've been too passionate.
Ven. You thought me false;
Thought my old age betray'd you: kill me, Sir;
Pray kill me; yet you need not, your unkindness
Has left your Sword no work.
Ant. I did not think so;
I said it in my rage: pr'ythee forgive me:
Why did'st thou tempt my anger, by discovery
Of what I would not hear?
Ven. No Prince but you
Could merit that sincerity I us'd,
Nor durst another Man have ventur'd it;
But you, ere Love misled your wandring eyes,
Were sure the chief and best of Human Race,
Fram'd in the very pride and boast of Nature,
So perfect, that the gods who form'd you wonder'd
At their own skill, and cry'd, A lucky hit
Has mended our design. Their envy hindred,
Else you had been immortal, and a pattern,
When Heav'n would work for ostentation sake,
To copy out again.
Ant. But *Cleopatra*——
Go on; for I can bear it now.
Ven. No more.
Ant. Thou dar'st not trust my Passion; but thou may'st:
Thou only lov'st; the rest have flatter'd me.
Ven. Heav'n's blessing on your heart, for that kind word.
May I believe you love me? speak again.
Ant. Indeed I do. Speak this, and this, and this. [*Hugging him.*
Thy praises were unjust; but, I'll deserve 'em,
And yet mend all. Do with me what thou wilt;
Lead me to victory, thou know'st the way.
Ven. And, Will you leave this——
Ant. Pr'ythee do not curse her,
And I will leave her; though, Heav'n knows, I love
Beyond Life, Conquest, Empire; all, but Honor:
But I will leave her.
Ven. That's my Royal Master.
And, Shall we fight?
Ant. I warrant thee, old Soldier,
Thou shalt behold me once again in Iron,
And at the head of our old Troops, that beat
The *Parthians*, cry aloud, Come follow me.
Ven. O now I hear my Emperor! in that word
Octavius fell. Gods, let me see that day,

And, if I have ten years behind, take all;
I'll thank you for th'exchange.
Ant. Oh *Cleopatra!*
Ven. Again?
Ant. I've done: in that last sigh, she went.
Cæsar shall know what 'tis to force a Lover
From all he holds most dear.
Ven. Methinks you breath
Another Soul: Your looks are more Divine;
You speak a Heroe, and you move a God.
Ant. O, thou hast fir'd me; my Soul's up in Arms,
And Mans each part about me: once again,
That noble eagerness of fight has seized me;
That eagerness, with which I darted upward
To *Cassius's* Camp: In vain the steepy Hill,
Oppos'd my way; in vain a War of Speares
Sung round my head; and planted all my shield:
I won the Trenches, while my formost Men
Lag'd on the Plain below.
Ven. Ye Gods, ye Gods,
For such another hour.
Ant. Come on, My Soldier!
Our hearts and arms are still the same: I long
Once more to meet our foes; that Thou and I,
Like Time and Death, marching before our Troops,
May taste fate to 'em; Mowe 'em out a passage,
And, entring where the foremost Squadrons yield,
Begin the noble Harvest of the Field. [*Exeunt.*

ACT. II.

Cleopatra, Iras, and *Alexas.*

Cleo. What shall I do, or whither shall I turn?
Ventidius has o'rcome, and he will go.
Alex. He goes to fight for you.
Cleo. Then he wou'd see me, ere he went to fight:
Flatter me not: if once he goes, he's lost:
And all my hopes destroy'd.
Alex. Does this weak passion
Become a Mighty Queen?
Cleo. I am no Queen;
Is this to be a Queen, to be besieg'd
By yon insulting *Roman*; and to wait
Each hour the Victor's Chain? These ills are small;
For *Antony* is lost, and I can mourn
For nothing else but him. Now come, *Octavius,*
I have no more to lose; prepare thy Bands;
I'm fit to be a Captive: *Antony*
Has taught my mind the fortune of a Slave.
Iras. Call Reason to assist you.

Cleo. I have none.
And none would have: my Love's a noble madness,
Which shows the cause deserv'd it. Moderate sorrow
Fits vulgar Love; and for a vulgar Man:
But I have lov'd with such transcendent passion,
I soard, at first, quite out of Reasons view,
And now am lost above it———No, I'm proud
'Tis thus: would *Antony* could see me now;
Think you he would not sigh? though he must leave me,
Sure he would sigh; for he is noble-natur'd,
And bears a tender heart: I know him well.
Ah, no, I know him not; I knew him once,
But now 'tis past.
Iras. Let it be past with you:
Forget him, Madam,
Cleo. Never, never, *Iras.*
He once was mine; and once, though now 'tis gone,
Leaves a faint Image of possession still.
Alex. Think him unconstant, cruel, and ungrateful.
Cleo. I cannot: if I could, those thoughts were vain;
Faithless, ungrateful, cruel, though he be,
I still must love him. *Enter* Charmion.
Now, What news my *Charmion*?
Will he be kind? and, Will he not forsake me?
Am I to live, or dye? nay, Do I live?
Or am I dead? for, when he gave his answer,
Fate took the word, and then I liv'd, or dy'd.
Char. I found him, Madam———
Cleo. A long Speech preparing?
If thou bring'st comfort, hast[e], and give it me;
For never was more need.
Iras. I know he loves you.
Cleo. Had he been kind, her eyes had told me so,
Before her tongue could speak it: now she studies,
To soften what he said; but give me death,
Just as he sent it, *Charmion*, undisguis'd,
And in the words he spoke.
Char. I found him then
Incompass'd round, I think, with Iron Statues,
So mute, so motionless his Soldiers stood,
While awfully he cast his eyes about,
And ev'ry Leaders hopes or fears survey'd:
Methought he look'd resolv'd, and yet not pleas'd.
When he beheld me strugling in the croud,
He blush'd, and bade, make way.
Alex. There's comfort yet.
Char. *Ventidius* fixt his eyes upon my passage,
Severely, as he meant to frown me back,
And sullenly gave place: I told my message,

Just as you gave it, broken and disorder'd;
I numbred in it all your sighs and tears,
And while I mov'd your pitiful request,
That you but only beg'd a last farewel,
He fetch'd an inward groan, and ev'ry time
I nam'd you, sigh'd, as if his heart were breaking,
But shun'd my eyes, and guiltily look'd down;
He seem'd not now that awful *Antony*
Who shook an Arm'd Assembly with his Nod,
But making show as he would rub his eyes,
Disguis'd and blotted out a falling tear.
Cleop. Did he then weep? and, Was I worth a tear?
If what thou hast to say be not as pleasing,
Tell me no more, but let me dye contented.
Char. He bid me say, He knew himself so well,
He could deny you nothing, if he saw you;
And therefore———
Cleop. Thou would'st say, he wou'd not see me?
Charm. And therefore beg'd you not to use a power,
Which he could ill resist; yet he should ever
Respect you as he ought.
Cleo. Is that a word
For *Antony* to use to *Cleopatra?*
Oh that faint word, Respect! how I disdain it!
Disdain my self, for loving after it!
He should have kept that word for cold *Octavia.*
Respect is for a Wife: Am I that thing,
That dull insipid lump, without desires,
And without pow'r to give 'em?
Alex. You misjudge;
You see through Love, and that deludes your sight:
As, what is strait, seems crooked through the Water;
But I, who bear my reason undisturb'd,
Can see this *Antony*, this dreaded Man,
A fearful slave, who fain would run away,
And shuns his Master's eyes: if you pursue him,
My life on't, he still drags a chain along,
That needs must clog his flight.
Cleo. Could I believe thee!———
Alex. By ev'ry circumstance I know he Loves.
True, he's hard prest, by Intrest and by Honor;
Yet he but doubts, and parlyes, and casts out
Many a long look for succor.
Cleo. He sends word
He fears to see my face.
Alex. And would you more?
He shows his weakness who declines the Combat;
And you must urge your fortune. Could he speak
More plainly? To my ears, the Message sounds

Come to my rescue, *Cleopatra*, come;
Come, free me from *Ventidius*; from my Tyrant:
See me, and give me a pretence to leave him.
I hear his Trumpets. This way he must pass.
Please you, retire a while; I'll work him first,
That he may bend more easie.
Cleo. You shall rule me;
But all, I fear, in vain. [*Exit with* Char. *and* Iras.
Alex. I fear so too;
Though I conceal'd my thoughts, to make her bold:
But, 'tis our utmost means, and Fate befriend it. [*Withdraws.*

Enter Lictors *with* Fasces: *one bearing the Eagle: then Enter* Antony *with* Ventidius, *follow'd by other Commanders.*

Ant. *Octavius* is the Minion of blind Chance,
But holds from Virtue nothing.
Ven. Has he courage?
Ant. But just enough to season him from Coward.
O, 'tis the coldest youth upon a Charge,
The most deliberate fighter! if he ventures
(As in *Illyria* once they say he did
To storm a Town) 'tis when he cannot chuse,
When all the World have fixt their eyes upon him;
And then he lives on that for seven years after,
But, at a close revenge he never fails.
Ven. I heard, you challang'd him.
Ant. I did, *Ventidius*.
What think'st thou was his answer? 'twas so tame,———
He said he had more wayes than one to dye;*
I had not.
Ven. Poor!
Ant. He has more wayes than one;
But he would chuse 'em all before that one.
Ven. He first would chuse an Ague, or a Fever:
Ant. No: it must be an Ague, not a Fever;
He has not warmth enough to dye by that.
Ven. Or old Age, and a Bed.
Ant. I, there's his choice.
He would live, like a Lamp, to the last wink,
And crawl upon the utmost verge of life:
O *Hercules*! Why should a Man like this,
Who dares not trust his fate for one great action,
Be all the care of Heav'n? Why should he Lord it
O're Fourscore thousand Men, of whom, each one
Is braver than himself?
Ven. You conquer'd for him:
Philippi knows it; there you shar'd with him
That Empire, which your Sword made all your own.

*See *Anthony and Cleopatra*, IV, i, 7.

Ant. Fool that I was, upon my Eagles Wings
I bore this Wren, till I was tir'd with soaring,
And now he mounts above me.
Good Heav'ns, Is this, is this the Man who braves me?
Who bids my age make way: drives me before him,
To the World's ridge, and sweeps me off like rubbish?
Ven. Sir, we lose time; the Troops are mounted all.
Ant. Then give the word to March:
I long to leave this Prison of a Town,
To joyn thy Legions; and, in open Field,
Once more to show my face. Lead, my Deliverer. [*Enter* Alex.
Alex. Great Emperor,
In mighty Arms renown'd above Mankind,
But, in soft pity to th' opprest, a God:
This message sends the mournful *Cleopatra*
To her departing Lord.
Ven. Smooth Sycophant!
Alex. A thousand wishes, and ten thousand Prayers,
Millions of blessings wait you to the Wars,
Millions of sighs and tears she sends you too,
And would have sent
As many dear embraces to your Arms,
As many parting kisses to your Lips;
But those, she fears, have weary'd you already.
Ven. aside. False Crocodyle!
Alex. And yet she begs not now, you would not leave her,
That were a wish too mighty for her hopes,
Too presuming for her low Fortune, and your ebbing love,
That were a wish for her more prosp'rous dayes,
Her blooming beauty, and your growing kindness.
Ant. aside. Well, I must Man it out; What would the Queen?
Alex. First, to these noble Warriors, who attend,
Your daring courage in the Chase of Fame,
(Too daring, and too dang'rous for her quiet)
She humbly recommends all she holds dear,
All her own cares and fears, the care of you.
Ven. Yes, witness *Actium*.
Ant. Let him speak, *Ventidius*.
Alex. You, when his matchless valor bears him forward,
With ardor too Heroick, on his foes
Fall down, as she would do, before his feet;
Lye in his way, and stop the paths of Death;
Tell him, this God is not invulnerable,
That absent *Cleopatra* bleeds in him;
And, that you may remember her Petition,
She begs you wear these Trifles, as a pawn,
Which, at your wisht return, she will redeem [*Gives Jewels to the Commanders.*
With all the Wealth of *Ægypt*:

This, to the great *Ventidius*, she presents,
Whom she can never count her Enemy,
Because he loves her Lord.
Ven. Tell her I'll none on't;
I'm not asham'd of honest Poverty:
Not all the Diamonds of the East can bribe
Ventidius from his faith. I hope to see
These, and the rest of all her sparkling store,
Where they shall more deservingly be plac'd.
Ant. And who must wear 'em then?
Ven. The wrong'd *Octavia*.
Ant. You might have spar'd that word.
Ven. And he that Bribe.
Ant. But have I no remembrance?
Alex. Yes, a dear one:
Your slave, the Queen———
Ant. My Mistress.
Alex. Then your Mistress,
Your Mistress would, she sayes, have sent her Soul,
But that you had long since; she humbly begs
This Ruby bracelet, set with bleeding hearts,
(The emblems of her own) may bind your Arme. [*Presenting a Bracelet.*
Ven. Now, my best Lord, in Honor's name, I ask you,
For Manhood's sake, and for your own dear safety,
Touch not these poyson'd gifts,
Infected by the sender, touch 'em not,
Miriads of blewest Plagues lye underneath 'em,
And more than Aconite has dipt the Silk.
Ant. Nay, now you grow too Cynical, *Ventidius*.
A Lady's favors may be worn with honor.
What, to refuse her Bracelet! On my Soul,
When I lye pensive in my Tent alone,
'Twill pass the wakeful hours of Winter nights,
To tell these pretty Beads upon my arm,
To count for every one a soft embrace,
A melting kiss at such and such a time;
And now and then the fury of her love.
When—And what harm's in this?
Alex. None, none my Lord,
But what's to her, that now 'tis past for ever.
Ant. going to tye it. We Soldiers are so aukward———help me tye it.
Alex. In faith, my Lord, we Courtiers too are aukward
In these affairs: so are all Men indeed;
Ev'n I, who am not one. But shall I speak?
Ant. Yes, freely.
Alex. Then, my Lord, fair hands alone
Are fit to tye it; she, who sent it, can.
Ven. Hell, Death; this Eunuch Pandar ruins you.
You will not see her? [Alexas *whispers an Attendant, who goes out.*

Ant. But to take my leave.
Ven. Then I have wash'd an *Æthiope*. Y'are undone;
Y'are in the Toils; y'are taken; y'are destroy'd:
Her eyes do *Cæsar's* work.
Ant. You fear too soon.
I'm constant to myself: I know my strength;
And yet she shall not think me Barbarous, neither.
Born in the depths of *Africk*: I'm a Roman,
Bred to the Rules of soft humanity.
A guest, and kindly us'd, should bid farewel.
Ven. You do not know
How weak you are to her, how much an Infant;
You are not proof against a smile, or glance;
A sigh will quite disarm you.
Ant. See, she comes!
Now you shall find your error. Gods, I thank you:
I form'd the danger greater than it was,
And, now 'tis near, 'tis lessen'd.
Ven. Mark the end yet.

Enter Cleopatra, Charmion *and* Iras.

Ant. Well, Madam, we are met.
Cleo. Is this a Meeting?
Then, we must part?
Ant. We must.
Cleo. Who sayes we must?
Ant. Our own hard fates.
Cleo. We make those Fates our selves.
Ant. Yes, we have made 'em; we have lov'd each other
Into our mutual ruin.
Cleo. The Gods have seen my Joys with envious eyes;
I have no friends in Heav'n; and all the World,
(As 'twere the bus'ness of Mankind to part us)
Is arm'd against my Love: ev'n you your self
Joyn with the rest; you, you are arm'd against me.
Ant. I will be justify'd in all I do
To late Posterity, and therefore hear me.
If I mix a lye
With any truth, reproach me freely with it;
Else, favor me with silence,
Cleo. You command me,
And I am dumb:
Ven. I like this well: he shows Authority.
Ant. That I derive my ruin
From you alone———
Cleo. O Heav'ns! I ruin you!
Ant. You promis'd me your silence, and you break it
Ere I have scarce begun.
Cleo. Well, I obey you.

Ant. When I beheld you first, it was in *Ægypt*,
Ere *Cæsar* saw your Eyes; you gave me love,
And were too young to know it; that I setled
Your Father in his Throne, was for your sake,
I left th' acknowledgment for time to ripen.
Cæsar stept in, and with a greedy hand
Pluck'd the green fruit, ere the first blush of red,
Yet cleaving to the bough. He was my Lord,
And was, beside, too great for me to rival,
But, I deserv'd you first, though he enjoy'd you
When, after, I beheld you in *Cilicia*,
An Enemy to *Rome*, I pardon'd you.
Cleo. I clear'd my self———
Ant. Again you break your Promise.
I lov'd you still, and took your weak excuses,
Took you into my bosome, stain'd by *Cæsar*,
And not half mine: I went to *Ægypt* with you
And hid me from the bus'ness of the World,
Shut out enquiring Nations from my sight,
To give whole years to you.
Ven. aside. Yes, to your shame be't spoken.
Ant. How I lov'd
Witness ye Dayes and Nights, and all your hours
That Danc'd away with Down upon your Feet,
As all your bus'ness were to count my passion.
One day past by, and nothing saw but Love;
Another came, and still 'twas only Love:
The Suns were weary'd out with looking on,
And I untyr'd with loving.
I saw you ev'ry day, and all the day;
And ev'ry day was still but as the first:
So eager was I still to see you more.
Ven. 'Tis all too true.
Ant. *Fulvia*, my Wife, grew jealous,
As she indeed had reason; rais'd a War
In *Italy*, to call me back.
Ven. But yet
You went not.
Ant. While within your arms I lay,
The World fell mouldring from my hands each hour,
And left me scarce a grasp (I thank your love for't.)
Ven. Well push'd: that last was home.
Cleop. Yet may I speak?
Ant. If I have urg'd a falshood, yes; else, not.
Your silence says I have not. *Fulvia* dy'd;
(Pardon, you gods, with my unkindness dy'd)
To set the World at peace, I took *Octavia*,
This Cesar's Sister; in her pride of youth
And flow'r of Beauty did I wed that Lady,

Whom blushing I must praise, because I left her.
You call'd; my Love obey'd the fatal summons:
This rais'd the Roman Arms; the Cause was yours.
I would have fought by Land, where I was stronger;
You hindred it: yet, when I fought at Sea,
Forsook me fighting; and (Oh stain to Honor!
Oh lasting shame!) I knew not that I fled;
But fled to follow you.

Ven. What haste she made to hoist her purple Sails!
And, to appear magnificent in flight,
Drew half our strength away.

Ant. All this you caus'd.
And, Would you multiply more ruins on me?
This honest Man, my best, my only friend,
Has gather'd up the Shipwrack of my Fortunes;
Twelve Legions I have left, my last recruits,
And you have watch'd the news, and bring your eyes
To seize them too. If you have ought to answer,
Now speak, you have free leave.

Alex. aside. She stands confounded:
Despair is in her eyes.

Ven. Now lay a Sigh i'th way, to stop his passage:
Prepare a Tear, and bid it for his Legions;
'Tis like they shall be sold.

Cleo. How shall I plead my cause, when you, my Judge
Already have condemn'd me? Shall I bring
The Love you bore me for my Advocate?
That now is turn'd against me, that destroys me;
For, love once past, is, at the best, forgotten;
But oftner sours to hate: 'twill please my Lord
To ruine me, and therefore I'll be guilty.
But, could I once have thought it would have pleas'd you,
That you would pry, with narrow searching eyes
Into my faults, severe to my destruction.
And watching all advantages with care,
That serve to make me wretched? Speak, my Lord,
For I end here. Though I deserve this usage,
Was it like you to give it?

Ant. O you wrong me,
To think I sought this parting, or desir'd
To accuse you more than what will clear my self,
And justifie this breach.

Cleo. Thus low I thank you.
And, since my innocence will not offend,
I shall not blush to own it.

Ven. After this
I think she'll blush at nothing.

Cleo. You seem griev'd,
(And therein you are kind) that *Cæsar* first

Enjoy'd my love, though you deserv'd it better:
I grieve for that, my Lord, much more than you;
For, had I first been yours, it would have sav'd
My second choice: I never had been his,
And ne'r had been but yours. But *Cæsar* first,
You say, possess'd my love. Not so, my Lord:
He first possess'd my Person; you my Love:
Cæsar lov'd me; but I lov'd *Antony*.
If I endur'd him after, 'twas because
I judg'd it due to the first name of Men;
And, half constrain'd, I gave, as to a Tyrant,
What he would take by force.

Ven. O Syren! Syren!
Yet grant that all the love she boasts were true,
Has she not ruin'd you? I still urge that,
The fatal consequence.

Cleo. The consequence indeed,
For I dare challenge him, my greatest foe,
To say it was design'd: 'tis true, I lov'd you,
And kept you far from an uneasie Wife,
(Such *Fulvia* was)
Yes, but he'll say, you left *Octavia* for me;——
And, Can you blame me to receive that love,
Which quitted such desert, for worthless me?
How often have I wish'd some other *Cæsar*,
Great as the first, and as the second young,
Would court my Love to be refus'd for you!

Ven. Words, words; but *Actium*, Sir, remember *Actium*.

Cleo. Ev'n there, I dare his malice. True, I Counsel'd
To fight at Sea; but, I betray'd you not.
I fled; but not to the Enemy. 'Twas fear;
Would I had been a Man, not to have fear'd,
For none would then have envy'd me your friendship,
Who envy me your Love.

Ant. We're both unhappy:
If nothing else, yet our ill fortune parts us.
Speak; Would you have me perish, by my stay?

Cleo. If as a friend you ask my Judgment, go;
If as a Lover, stay. If you must perish:
'Tis a hard word; but stay.

Ven. See now th' effects of her so boasted love!
She strives to drag you down to ruine with her:
But, could she scape without you, oh how soon
Would she let go her hold, and haste to shore,
And never look behind!

Cleo. Then judge my love by this. [*Giving* Antony *a Writing.*
Could I have born
A life or death, a happiness or woe
From yours divided, this had giv'n me means.

Ant. By *Hercules*, the Writing of *Octavius*!
I know it well; 'tis that Proscribing hand,
Young as it was, that led the way to mine,
And left me but the second place in Murder.———
See, see, *Ventidius*! here he offers *Ægypt*,
And joyns all *Syria* to it, as a present,
So, in requital, she forsake my fortunes,
And joyn her Arms with his.
Cleo. And yet you leave me!
You leave me, *Anthony*; and, yet I love you.
Indeed I do: I have refus'd a Kingdom,
That's a Trifle:
For I could part with life; with any thing,
But onely you. O let me dye but with you!
Is that a hard request?
Ant. Next living with you,
'Tis all that Heav'n can give.
Alex. aside. He melts; We conquer.
Cleo. No: you shall go: your Int'rest calls you hence;
Yes; your dear interest pulls too strong, for these
Weak Armes to hold you here.——— [*Takes his hand.*
Go; leave me, Soldier;
(For you're no more a Lover:) leave me dying:
Push me all pale and panting from your bosome,
And, when your March begins, let one run after
Breathless almost for Joy; and cry, she's dead:
The Souldiers shout; you then perhaps may sigh,
And muster all your *Roman* Gravity;
Ventidius chides; and strait your Brow cleares up.
As I had never been.
Ant. Gods, 'tis too much; too much for Man to bear!
Cleo. What is't for me then,
A weak forsaken Woman? and a Lover?—
Here let me breathe my last: envy me not
This minute in your Armes: I'll dye apace:
As fast as ere I can; and end your trouble.
Ant. Dye! Rather let me perish: loos'nd Nature
Leap from its hinges. Sink the props of Heav'n,
And fall the Skyes to crush the neather World.
My Eyes, my Soul; my all!——— [*Embraces her.*
Ven. And what's this Toy
In ballance with your fortune, Honor, Fame?
Ant. What is't, *Ventidius*? it out-weighs 'em all;
Why, we have more than conquer'd *Cæsar* now:
My Queen's not only Innocent, but Loves me.
This, this is she who drags me down to ruin!
But, could she scape without me, with what haste
Would she let slip her hold, and make to shore,
And never look behind!

Down on thy knees, Blasphemer as thou art,
And ask forgiveness of wrong'd Innocence.
Ven. I'll rather dye, than take it. Will you go?
Ant. Go! Whither? go from all that's excellent!
Faith, Honor, Virtue, all good things forbid,
That I should go from her, who sets my love
Above the price of Kingdoms. Give, you Gods,
Give to your Boy, your *Cæsar*,
This Rattle of a Globe to play withal,
This Gu-gau World, and put him cheaply off:
I'll not be pleas'd with less than *Cleopatra*.
Cleo. She wholly yours. My heart's so full of joy,
That I shall do some wild extravagance
Of Love, in publick; and the foolish World,
Which knows not tenderness, will think me Mad.
Ven. O Women! Women! Women! all the gods
Have not such pow'r of doing good to Man,
As you of doing harm. [*Exit.*
Ant. Our Men are Arm'd.
Unbar the Gate that looks to *Cæsar*'s Camp;
I would revenge the Treachery he meant me:
And long security makes Conquest easie.
I'm eager to return before I go;
For, all the pleasures I have known, beat thick
On my remembrance: how I long for night!
That both the sweets of mutual love may try,
And once Triumph o're *Cæsar* [*e'er I*] we dye. [*Exeunt.*

ACT III.

At one door, Enter Cleopatra, Charmion, Iras, *and* Alexas, *a Train of* Ægyptians: *at the other,* Antony *and* Romans. *The entrance on both sides is prepar'd by Musick; the Trumpets first sounding on* Antony's *part: then answer'd by Timbrels,* &c. *on* Cleopatra's. Charmion *and* Iras *hold a Laurel Wreath betwixt them. A Dance of* Ægyptians. *After the Ceremony,* Cleopatra *Crowns* Antony.

Ant. I Thought how those white arms would fold me in,
And strain me close, and melt me into love;
So pleas'd with that sweet Image, I sprung forwards,
And added all my strength to every blow;
Cleo. Come to me, come my Soldier, to my Arms,
You've been too long away from my embraces;
But, when I have you fast, and all my own,
With broken murmurs, and with amorous sighs,
I'll say, you were unkind, and punish you,
And mark you red with many an eager kiss.
Ant. My Brighter *Venus!*
Cleo. O my greater *Mars!*
Ant. Thou joinst us well, my Love!
Suppose me come from the *Phlegræan* Plains,

Where gasping Gyants lay, cleft by my Sword:
And Mountain tops par'd off each other blow,
To bury those I slew: receive me, goddess:
Let *Cæsar* spread his subtile Nets, like Vulcan,
In thy embraces I would be beheld
By Heav'n and Earth at once:
And make their envy what they meant their sport.
Let those who took us blush; I would love on
With awful State, regardless of their frowns,
As their superior god.
There's no satiety of Love, in thee;
Enjoy'd, thou still art new; perpetual Spring
Is in thy armes; the ripen'd fruit but falls,
And blossoms rise to fill its empty place;
And I grow rich by giving.

Enter Ventidius, *and stands apart.*

Alex. O, now the danger's past, your General comes.
He joyns not in your joys, nor minds your Triumphs;
But, with contracted brows, looks frowning on,
As envying your Success.

Ant. Now, on my Soul, he loves me; truly loves me;
He never flatter'd me in any vice,
But awes me with his virtue: ev'n this minute
Methinks he has a right of chiding me.
Lead to the Temple: I'll avoid his presence;
It checks too strong upon me. [*Exeunt the rest.*

As Antony *is going*, Ventidius *pulls him by the Robe.*

Ven. Emperor.

Ant. looking back. 'Tis the old argument; I pr'ythee spare me.

Ven. But this one hearing, Emperor.

Ant. Let go
My Robe; or, by my Father *Hercules*———

Ven. By *Hercules* his Father, that's yet greater,
I bring you somewhat you would wish to know.

Ant. Thou see'st we are observ'd; attend me here,
And I'll return. [*Exit.*

Ven. I'm waning in his favor, yet I love him;
I love this Man, who runs to meet his ruine;
And, sure the gods, like me, are fond of him:
His Virtues lye so mingled with his Crimes,
As would confound their choice to punish one,
And not reward the other.

Enter Antony.

Ant. We can conquer.
You see, without your aid.
We have dislodg'd their Troops,
They look on us at distance, and, like Curs
Scap'd from the Lions paws, they bay far off,

And lick their wounds, and faintly threaten War.
Five thousand *Romans* with their faces upward,
Lye breathless on the Plain.
Ven. 'Tis well: and he
Who lost 'em, could have spar'd Ten thousand more.
Yet if, by this advantage, you could gain
An easier Peace, while *Cæsar* doubts the Chance
Of Arms!———
Ant. O think not on't, *Ventidius*;
The Boy pursues my ruin, he'll no peace:
His malice is considerate in advantage;
O, he's the coolest Murderer, so stanch,
He kills, and keeps his temper.
Ven. Have you no friend
In all his Army, who has power to move him,
Mecænas, or *Agrippa* might do much.
Ant. They're both too deep in *Cæsar*'s interests.
We'll work it out by dint of Sword, or perish.
Ven. Fain I would find some other.
Ant. Thank thy love.
Some four or five such Victories as this,
Will save thy farther pains.
Ven. Expect no more; *Cæsar* is on his Guard:
I know, Sir, you have conquer'd against ods;
But still you draw Supplies from one poor Town,
And of *Ægyptians*: he has all the World,
And, at his back, Nations come pouring in,
To fill the gaps you make. Pray think again.
Ant. Why dost thou drive me from my self, to search
For Forreign aids? to hunt my memory,
And range all o're a waste and barren place
To find a Friend? The wretched have no Friends———
Yet I had one, the bravest youth of *Rome*,
Whom *Cæsar* loves beyond the love of Women;
He could resolve his mind, as Fire does Wax,
From that hard rugged Image, melt him down,
And mould him in what softer form he pleas'd.
Ven. Him would I see; that man of all the world:
Just such a one we want.
Ant. He lov'd me too,
I was his Soul; he liv'd not but in me:
We were so clos'd within each others brests,
The rivets were not found that join'd us first
That does not reach us yet: we were so mixt,
As meeting streams, both to our selves were lost;
We were one mass; we could not give or take,
But from the same; for he was I, I he.
Ven. aside. He moves as I would wish him.
Ant. After this,

I need not tell his name: 'twas *Dollabella.*
Ven. He's now in *Cæsar*'s Camp.
Ant. No matter where,
Since he's no longer mine. He took unkindly
That I forbade him *Cleopatra*'s sight;
Because I fear'd he lov'd her: he confest
He had a warmth, which, for my sake, he stifled;
For 'twere impossible that two, so one,
Should not have lov'd the same. When he departed,
He took no leave; and that confirm'd my thoughts.
Ven. It argues that he lov'd you more than her,
Else he had staid; but he perceiv'd you jealous,
And would not grieve his friend: I know he loves you.
Ant. I should have seen him then ere now.
Ven. Perhaps
He has thus long been lab'ring for your peace.
Ant. Would he were here.
Ven. Would you believe he lov'd you?
I read your answer in your eyes; you would.
Not to conceal it longer, he has sent
A Messenger from *Cæsar's* Camp, with Letters.
Ant. Let him appear. [*Exit* Ventidius, *and Re-enters immediately with* Dollabella.
Ven. I'll bring him instantly.
Ant. 'Tis he himself, himself, by holy Friendship! [*Runs to embrace him.*
Art thou return'd at last, my better half?
Come, give me all my self.
Let me not live,
If the young Bridegroom, longing for his night,
Was ever half so fond.
Dolla. I must be silent; for my Soul is busie
About a nobler work: she's new come home,
Like a long-absent man, and wanders o'er
Each room, a stranger to her own, to look
If all be safe.
Ant. Thou hast what's left of me.
For I am now so sunk from what I was,
Thou find'st me at my lowest water-mark.
The Rivers that ran in, and rais'd my fortunes,
Are all dry'd up, or take another course:
What I have left is from my native Spring;
I've still a heart that swells, in scorn of fate,
And lifts me to my banks.
Dolla. Still you are Lord of all the World to me.
Ant. Why, then I yet am so; for thou art all.
If I had any joy when thou wert absent,
I grudg'd it to my self; methought I robb'd
Thee of thy part. But, Oh my *Dollabella!*
Thou hast beheld me other than I am.
Hast thou not seen my morning Chambers fill'd

With Scepter'd Slaves, who waited to salute me:
With Eastern Monarchs, who forgot the Sun,
To worship my uprising? Menial Kings
Ran coursing up and down my Palace-yard,
Stood silent in my presence, watch'd my eyes,
And, at my least command, all started out
Like Racers to the Goal.
Dolla. Slaves to your fortune.
Ant. Fortune is *Cæsar's* now; and what am I?
Ven. What you have made your self; I will not flatter.
Ant. Is this friendly done?
Dolla. Yes, when his end is so, I must join with him;
Indeed I must, and yet you must not chide:
Why am I else your friend?
Ant. Take heed, young man,
How thou upbraid'st my love: the Queen has eyes,
And thou too hast a Soul. Canst thou remember
When, swell'd with hatred, thou beheld'st her first
As accessary to thy Brothers death?
Dolla. Spare my remembrance; 'twas a guilty day,
And still the blush hangs here.
Ant. To clear her self,
For sending him no aid, she came from *Egypt.*
Her Gally down the Silver *Cydnos* row'd,
The Tackling Silk, the Streamers wav'd with Gold,
The Gentle Winds were lodg'd in Purple sails:
Her Nymphs, like *Nereids*, round her Couch, were plac'd;
Where she, another Sea-born *Venus*, lay.
Dolla. No more: I would not hear it.
Ant. O, you must!
She lay, and leant her cheek upon her hand,
And cast a look so languishingly sweet,
As if, secure of all beholders hearts,
Neglecting she could take 'em: Boys, like *Cupids*,
Stood fanning, with their painted wings, the winds
That plaid about her face: but if she smil'd,
A darting glory seem'd to blaze abroad:
That mens desiring eyes were never weary'd;
But hung upon the object: to soft Flutes
The Silver Oars kept time; and while they plaid,
The hearing gave new pleasure to the sight;
And both to thought: 'twas Heav'n, or somewhat more;
For she so charm'd all hearts, that gazing crowds
Stood panting on the shore, and wanted breath
To give their welcome voice.
Then, *Dollabella*, where was then thy Soul?
Was not thy fury quite disarm'd with wonder?
Didst thou not shrink behind me from those eyes,
And whisper in my ear, Oh tell her not

That I accus'd her of my Brothers death?
Dolla. And should my weakness be a plea for yours?
Mine was an age when love might be excus'd,
When kindly warmth, and when my springing youth
Made it a debt to Nature. Yours———
Ven. Speak boldly.
Yours, he would say, in your declining age,
When no more heat was left but what you forc'd,
When all the sap was needful for the Trunk,
When it went down, then you constrain'd the course,
And robb'd from Nature, to supply desire;
In you (I would not use so harsh a word)
But 'tis plain dotage.
Ant. Ha!
Dolla. 'Twas urg'd too home.
But yet the loss was private that I made;
'Twas but my self I lost: I lost no Legions;
I had no World to lose, no peoples love.
Ant. This from a friend?
Dolla. Yes, *Anthony*, a true one;
A friend so tender, that each word I speak
Stabs my own heart, before it reach your ear.
O, judge me not less kind because I chide:
To *Cæsar* I excuse you.
Ant. O ye Gods!
Have I then liv'd to be excus'd to *Cæsar?*
Dolla. As to your equal.
Ant. Well, he's but my equal:
While I wear this, he never shall be more.
Dolla. I bring Conditions from him.
Ant. Are they Noble?
Methinks thou shouldst not bring 'em else; yet he
Is full of deep dissembling; knows no Honour,
Divided from his Int'rest. Fate mistook him;
For Nature meant him for an Usurer,
He's fit indeed to buy, not conquer Kingdoms.
Ven. Then, granting this,
What pow'r was theirs who wrought so hard a temper
To honourable Terms!
Ant. It was my *Dollabella*, or some God.
Dolla. Nor I; nor yet *Mecænas*, nor *Agrippa:*
They were your Enemies; and I a Friend
Too weak alone; yet 'twas a *Roman*'s deed.
Ant. 'Twas like a *Roman* done: show me that man
Who has preserv'd my life, my love, my honour;
Let me but see his face.
Ven. That task is mine,
And, Heav'n thou know'st how pleasing. [*Exit* Vent.
Dolla. You'll remember

To whom you stand oblig'd?
Ant. When I forget it,
Be thou unkind, and that's my greatest curse.
My Queen shall thank him too.
Dolla. I fear she will not.
Ant. But she shall do't: the Queen, my *Dollabella!*
Hast thou not still some grudgings of thy Fever?
Dolla. I would not see her lost.
Ant. When I forsake her,
Leave me, my better Stars; for she has truth
Beyond her beauty. *Cæsar* tempted her,
At no less price than Kingdoms, to betray me;
But she resisted all: and yet thou chid'st me
For loving her too well. Could I do so?
Dolla. Yes, there's my reason.

Re-enter Ventidius, *with* Octavia, *leading* Antony's *two little Daughters.*

Ant. Where?——*Octavia* there! [*Starting back.*
Ven. What, is she poyson to you? a Disease?
Look on her, view her well; and those she brings:
Are they all strangers to your eyes? has Nature
No secret call, no whisper they are yours?
Dolla. For shame, my Lord, if not for love, receive 'em
With kinder eyes. If you confess a man,
Meet 'em, embrace 'em, bid 'em welcome to you.
Your arms should open, ev'n without your knowledge,
To clasp 'em in; your feet should turn to wings,
To bear you to 'em; and your eyes dart out,
And aim a kiss ere you could reach the lips.
Ant. I stood amaz'd to think how they came hither
Vent. I sent for 'em; I brought 'em in, unknown
To *Cleopatra*'s Guards.
Dolla. Yet are you cold?
Octav. Thus long I have attended for my welcome;
Which, as a stranger, sure I might expect.
Who am I?
Ant. *Cæsar*'s Sister.
Octav. That's unkind!
Had I been nothing more than *Cæsar*'s Sister,
Know, I had still remain'd in *Cæsar*'s Camp;
But your *Octavia*, your much injur'd Wife,
Tho' banish'd from your Bed, driv'n from your House,
In spight of *Cæsar*'s Sister, still is yours.
'Tis true, I have a heart disdains your coldness,
And prompts me not to seek what you should offer;
But a Wife's Virtue still surmounts that pride:
I come to claim you as my own; to show
My duty first, to ask, nay beg, your kindness:

Your hand, my Lord; 'tis mine, and I will have it. [*Taking his hand.*
Ven. Do, take it, thou deserv'st it.
Dolla. On my Soul,
And so she does: she's neither too submissive,
Nor yet too haughty; but so just a mean,
Shows, as it ought, a Wife and *Roman* too.
Ant. I fear, *Octavia*, you have begg'd my life.
Octav. Begg'd it, my Lord?
Ant. Yes, begg'd it, my Ambassadress,
Poorly and basely begg'd it of your Brother.
Octav. Poorly and basely I could never beg;
Nor could my Brother grant.
Ant. Shall I, who, to my kneeling Slave, could say,
Rise up, and be a King; shall I fall down
And cry, Forgive me, *Cæsar?* shall I set
A Man, my Equal, in the place of *Jove*,
As he could give me being? No; that word,
Forgive, would choke me up,
And die upon my tongue.
Dolla. You shall not need it.
Ant. I will not need it. Come, you've all betray'd me:
My Friend too! To receive some vile conditions.
My Wife has bought me, with her prayers and tears;
And now I must become her branded Slave:
In every peevish mood she will upbraid
The life she gave: if I but look awry,
She cries, I'll tell my Brother.
Octav. My hard fortune
Subjects me still to your unkind mistakes.
But the Conditions I have brought are such
You need not blush to take: I love your Honour,
Because 'tis mine; it never shall be said
Octavia's Husband was her Brothers Slave.
Sir, you are free; free, ev'n from her you loath;
For, tho' my Brother bargains for your love,
Makes me the price and cement of your peace,
I have a Soul like yours; I cannot take
Your love as alms, nor beg what I deserve.
I'll tell my Brother we are reconcil'd;
He shall draw back his Troops, and you shall march
To rule the East: I may be dropt at *Athens;*
No matter where, I never will complain,
But only keep the barren Name of Wife,
And rid you of the trouble.
Ven. Was ever such a strife of sullen Honour!
Both scorn to be oblig'd.
Dolla. O, she has toucht him in the tender'st part;
See how he reddens with despight and shame
To be out-done in Generosity!

Ven. See how he winks! how he dries up a tear,
That fain would fall!
Ant. *Octavia*, I have heard you, and must praise
The greatness of your Soul;
But cannot yield to what you have propos'd:
For I can ne'er be conquer'd but by love;
And you do all for duty. You would free me,
And would be dropt at *Athens;* was't not so?
Octav. It was, my Lord.
Ant. Then I must be oblig'd
To one who loves me not, who, to her self,
May call me thankless and ungrateful Man:
I'll not endure it, no.
Ven. I'm glad it pinches there.
Octav. Would you triumph o'er poor *Octavia*'s Virtue?
That pride was all I had to bear me up;
That you might think you ow'd me for your life,
And ow'd it to my duty, not my love.
I have been injur'd, and my haughty Soul
Could brook but ill the Man who slights my Bed.
Ant. Therefore you love me not.
Octav. Therefore, my Lord,
I should not love you.
Ant. Therefore you wou'd leave me?
Octav. And therefore I should leave you———if I could.
Dolla. Her Souls too great, after such injuries,
To say she loves; and yet she lets you see it.
Her modesty and silence plead her cause.
Ant. O, *Dollabella*, which way shall I turn?
I find a secret yielding in my Soul;
But *Cleopatra*, who would die with me,
Must she be left? Pity pleads for *Octavia;*
But does it not plead more for *Cleopatra?*
Ven. Justice and Pity both plead for *Octavia;*
For *Cleopatra*, neither.
One would be ruin'd with you; but she first
Had ruin'd you: the other, you have ruin'd,
And yet she would preserve you.
In every thing their merits are unequal.
Ant. O, my distracted Soul!
Octav. Sweet Heav'n compose it.
Come, come, my Lord, if I can pardon you,
Methinks you should accept it. Look on these;
Are they not yours? Or stand they thus neglected
As they are mine? Go to him, Children, go;
Kneel to him, take him by the hand, speak to him;
For you may speak, and he may own you too,
Without a blush; and so he cannot all
His Children: go, I say, and pull him to me,

And pull him to your selves, from that bad Woman.
You, *Agrippina*, hang upon his arms;
And you, *Antonia*, clasp about his waste:
If he will shake you off, if he will dash you
Against the Pavement, you must bear it, Children;
For you are mine, and I was born to suffer. [*Here the Children go to him*, etc.

Ven. Was ever sight so moving! Emperor!

Dolla. Friend!

Octav. Husband!

Both Childr. Father!

Ant. I am vanquish'd: take me,
Octavia; take me, Children; share me all. [*Embracing them.*
I've been a thriftless Debtor to your loves,
And run out much, in riot, from your stock;
But all shall be amended.

Octav. O blest hour!

Dolla. O happy change!

Ven. My joy stops at my tongue;
But it has found two chanels here for one,
And bubbles out above.

Ant. to Octav. This is thy Triumph; lead me where thou wilt;
Ev'n to thy Brothers Camp.

Octav. All there are yours.

Enter Alexas *hastily.*

Alex. The Queen, my Mistress, Sir, and yours———

Ant. 'Tis past. *Octavia*, you shall stay this night; To morrow,
Cæsar and we are one. [*Ex. leading* Octavia. Dol.
Ven. There's news for you; run, *and the Children follow.*
My officious Eunuch,
Be sure to be the first; haste forward:
Haste, my dear Eunuch, haste. [*Exit.*

Alex. This downright fighting Fool, this thick-scull'd Hero,
This blunt unthinking Instrument of death,
With plain dull Virtue, has out-gone my Wit:
Pleasure forsook my early'st Infancy,
The luxury of others robb'd my Cradle,
And ravish'd thence the promise of a Man:
Cast out from Nature, disinherited
Of what her meanest Children claim by kind;
Yet, greatness kept me from contempt: that's gone.
Had *Cleopatra* follow'd my advice,
Then he had been betray'd, who now forsakes.
She dies for love; but she has known its joys:
Gods, is this just, that I, who knows no joys,
Must die, because she loves?

Enter Cleopatra, Charmion, Iras, *Train.*

Oh, Madam, I have seen what blasts my eyes!
Octavia's here!

Cleop. Peace with that Raven's note.
I know it too; and now am in
The pangs of death.
Alex. You are no more a Queen;
Egypt is lost.
Cleop. What tell'st thou me of *Egypt?*
My Life, my Soul is lost! *Octavia* has him!
O fatal name to *Cleopatra*'s love!
My kisses, my embraces now are hers;
While I——But thou hast seen my Rival; speak,
Does she deserve this blessing? Is she fair,
Bright as a Goddess? and is all perfection
Confin'd to her? It is. Poor I was made
Of that course matter which, when she was finish'd,
The Gods threw by, for rubbish.
Alex. She's indeed a very Miracle.
Cleop. Death to my hopes, a Miracle!
Alex. bowing. A Miracle;
I mean of Goodness; for in beauty, Madam,
You make all wonders cease.
Cleop. I was too rash:
Take this in part of recompence. But, Oh, [*Giving a Ring.*
I fear thou flatter'st me.
Char. She comes! she's here!
Iras. Flie, Madam, *Cæsar's* Sister!
Cleop. Were she the Sister of the Thund'rer *Jove*,
And bore her Brothers Lightning in her eyes,
Thus would I face my Rival. [*Meets* Octav. *with* Ventid. Octav.
Octav. I need not ask if you are *Cleopatra*, *bears up to her. Their Trains*
Your haughty carriage——— *come up on either side.*
Cleop. Shows I am a Queen:
Nor need I ask you who you are.
Octav. A *Roman:*
A name that makes, and can unmake a Queen.
Cleop. Your Lord, the Man who serves me, is a *Roman.*
Octav. He was a *Roman*, till he lost that name
To be a Slave in *Egypt;* but I come
To free him thence.
Cleop. Peace, peace, my Lover's *Juno.*
When he grew weary of that Houshold-Clog,
He chose my easier bonds.
Octav. I wonder not
Your bonds are easie; you have long been practis'd
In that lascivious art: he's not the first
For whom you spread your snares; let *Cæsar* witness.
Cleop. I lov'd not *Cæsar;* 'twas but gratitude
I paid his love: the worst your malice can,
Is but to say the greatest of Mankind
Has been my Slave. The next, but far above him,

In my esteem, is he whom Law calls yours,
But whom his love made mine.
Oct. coming up close to her. I would view nearer
That face, which has so long usurp'd my right,
To find th' inevitable charms, that catch
Mankind so sure, that ruin'd my dear Lord.
Cleop. O, you do well to search; for had you known
But half these charms, you had not lost his heart.
Octav. Far be their knowledge from a *Roman* Lady,
Far from a modest Wife. Shame of our Sex,
Dost thou not blush, to own those black endearments
That make sin pleasing?
Cleop. You may blush, who want 'em.
If bounteous Nature, if indulgent Heav'n
Have giv'n me charms to please the bravest Man;
Should I not thank 'em? should I be asham'd,
And not be proud? I am, that he has lov'd me;
And, when I love not him, Heav'n change this Face
For one like that.
Octav. Thou lov'st him not so well.
Cleop. I love him better, and deserve him more.
Octav. You do not; cannot: you have been his ruine.
Who made him cheap at *Rome*, but *Cleopatra*?
Who made him scorn'd abroad, but *Cleopatra*?
At *Actium*, who betray'd him? *Cleopatra.*
Who made his Children Orphans? and poor me
A wretched Widow? only *Cleopatra.*
Cleop. Yet she who loves him best is *Cleopatra.*
If you have suffer'd, I have suffer'd more.
You bear the specious Title of a Wife,
To guild your Cause, and draw the pitying World
To favour it: the World contemns poor me;
For I have lost my Honour, lost my Fame,
And stain'd the glory of my Royal House,
And all to bear the branded Name of Mistress.
There wants but life, and that too I would lose
For him I love.
Octav. Be't so then; take thy wish. [*Exit cum suis.*
Cleop. And 'tis my wish,
Now he is lost for whom alone I liv'd.
My sight grows dim, and every object dances,
And swims before me, in the maze of death.
My spirits, while they were oppos'd, kept up;
They could not sink beneath a Rivals scorn:
But now she's gone they faint.
Alex. Mine have had leisure
To recollect their strength, and furnish counsel,
To ruine her; who else must ruine you.
Cleop. Vain Promiser!

Lead me, my *Charmion*; nay, your hand too, *Iras*:
My grief has weight enough to sink you both.
Conduct me to some solitary Chamber,
And draw the Curtains round;
Then leave me to my self, to take alone
My fill of grief:
There I till death will his unkindness weep:
As harmless Infants moan themselves asleep. [*Exeunt.*

ACT. IV.

Antony, Dollabella.

Dolla. Why would you shift it from your self, on me?
Can you not tell her you must part?
Ant. I cannot.
I could pull out an eye, and bid it go,
And t'other should not weep. Oh, *Dollabella*,
How many deaths are in this word *Depart*!
I dare not trust my tongue to tell her so:
One look of hers, would thaw me into tears
And I should melt till I were lost agen.
Dolla. Then let *Ventidius*;
He's rough by nature.
Ant. Oh, he'll speak too harshly;
He'll kill her with the news: Thou, only thou.
Dolla. Nature has cast me in so soft a mould,
That but to hear a story feign'd for pleasure
Of some sad Lovers death, moistens my eyes,
And robs me of my Manhood.—I should speak
So faintly; with such fear to grieve her heart,
She'd not believe it earnest.
Ant. Therefore; therefore
Thou only, thou art fit: think thy self me,
And when thou speak'st (but let it first be long)
Take off the edge from every sharper sound,
And let our parting be as gently made
As other Loves begin: wilt thou do this?
Dolla. What you have said, so sinks into my Soul,
That, if I must speak, I shall speak just so.
Ant. I leave you then to your sad task: Farewel.
I sent her word to meet you. [*Goes to the door, and comes back.*
I forgot;
Let her be told, I'll make her peace with mine:
Her Crown and Dignity shall be preserv'd,
If I have pow'r with *Cæsar*.———O, be sure
To think on that. [Antony *goes again to the door, and comes back.*
Dolla. Fear not, I will remember.
Ant. And tell her, too, how much I was constrain'd;
I did not this, but with extreamest force:

Desire her not to hate my memory,
For I still cherish hers;———insist on that.
Dolla. Trust me, I'll not forget it.
Ant. Then that's all. [*Goes out, and returns again.*
Wilt thou forgive my fondness this once more?
Tell her, tho' we shall never meet again,
If I should hear she took another Love,
The news would break my heart.—Now I must go;
For every time I have return'd, I feel
My Soul more tender; and my next command
Would be to bid her stay, and ruine both. [*Exit.*
Dolla. Men are but Children of a larger growth,
Our appetites as apt to change as theirs,
And full as craving too, and full as vain;
And yet the Soul, shut up in her dark room,
Viewing so clear abroad, at home sees nothing;
But, like a Mole in Earth, busie and blind,
Works all her folly up, and casts it outward
To the Worlds open view: thus I discover'd,
And blam'd the love of ruin'd *Antony*;
Yet wish that I were he, to be so ruin'd.

Enter Ventidius *above.*

Ven. Alone? and talking to himself? concern'd too?
Perhaps my ghess is right: he lov'd her once,
And may pursue it still.
Dolla. O Friendship! Friendship!
Ill canst thou answer this; and Reason, worse:
Unfaithful in th' attempt; hopeless to win;
And, if I win, undone: meer madness all.
And yet th' occasion's fair. What injury
To him, to wear the Robe which he throws by?
Ven. None, none at all. This happens as I wish,
To ruine her yet more with *Antony*.

Enter Cleopatra, *talking with* Alexas, Charmion, Iras *on the other side.*

Dolla. She comes! What charms have sorrow on that face!
Sorrow seems pleas'd to dwell with so much sweetness;
Yet, now and then, a melancholy smile
Breaks loose, like Lightning, in a Winter's night,
And shows a moments day.
Ven. If she should love him too! Her Eunuch there!
That *Porcpisce* bodes ill weather. Draw, draw nearer,
Sweet Devil, that I may hear. [Dollabella *goes over to* Charmion *and*
Alex. Believe me; try Iras; *seems to talk with them.*
To make him jealous; jealousie is like
A polisht Glass held to the lips when life's in doubt:
If there be breath, 'twill catch the damp and show it.
Cleop. I grant you jealousie's a proof of love,

But 'tis a weak and unavailing Med'cine;
It puts out the disease, and makes it show,
But has no pow'r to cure.
Alex. 'Tis your last remedy, and strongest too:
And then this *Dollabella*, who so fit
To practice on? He's handsom, valiant, young,
And looks as he were laid for Nature's bait
To catch weak Womens eyes.
He stands already more than half suspected
Of loving you: the least kind word, or glance,
You give this Youth, will kindle him with love:
Then, like a burning Vessel set adrift,
You'll send him down amain before the wind,
To fire the heart of jealous *Antony*.
Cleop. Can I do this? Ah no; my love's so true,
That I can neither hide it where it is,
Nor show it where it is not. Nature meant me
A Wife, a silly harmless household Dove,
Fond without art; and kind without deceit;
But Fortune, that has made a Mistress of me,
Hast thrust me out to the wide World, unfurnish'd
Of falshood to be happy.
Alex. Force your self.
Th' event will be, your Lover will return
Doubly desirous to possess the good
Which once he fear'd to lose.
Cleop. I must attempt it;
But Oh with what regret! *Exit* Alex. [*She comes up to* Dollabella.
Ven. So, now the Scene draws near; they're in my reach.
Cleop. to Dol. Discoursing with my Women! Might not I
Share in your entertainment?
Char. You have been
The Subject of it, Madam.
Cleop. How; and how?
Iras. Such praises of your beauty!
Cleop. Meer Poetry.
Your *Roman* Wits, your *Gallus* and *Tibullus*,
Have taught you this from *Citheris* and *Delia*.
Dolla. Those *Roman* Wits have never been in *Egypt*,
Citheris and *Delia* else had been unsung:
I, who have seen———had I been born a Poet,
Should chuse a nobler name.
Cleop. You flatter me.
But, 'tis your Nation's vice: all of your Country
Are flatterers, and all false. Your Friend's like you.
I'm sure he sent you not to speak these words.
Dolla. No, Madam; yet he sent me———
Cleop. Well, he sent you———
Dolla. Of a less pleasing errand.

Cleop. How less pleasing?
Less to your self, or me?
Dolla. Madam, to both;
For you must mourn, and I must grieve to cause it.
Cleop. You, *Charmion*, and your Fellow, stand at distance.
(*Aside.*) Hold up, my Spirits.——Well, now your mournful matter;
For I'm prepar'd, perhaps can ghess it too.
Dolla. I wish you would; for 'tis a thankless office
To tell ill news: and I, of all your Sex,
Most fear displeasing you.
Cleop. Of all your Sex,
I soonest could forgive you, if you should.
Ven. Most delicate advances! Woman! Woman!
Dear damn'd, inconstant Sex!
Cleop. In the first place,
I am to be forsaken; is't not so?
Dolla. I wish I could not answer to that question.
Cleop. Then pass it o'er, because it troubles you:
I should have been more griev'd another time.
Next, I'm to lose my Kingdom.———Farewel, *Egypt.*
Yet, is there any more?
Dolla. Madam, I fear
Your too deep sense of grief has turn'd your reason.
Cleop. No, no, I'm not run mad; I can bear Fortune:
And Love may be expell'd by other Love,
As Poysons are by Poysons.
Dolla. ——You o'erjoy me, Madam,
To find your griefs so moderately born.
You've heard the worst; all are not false, like him.
Cleop. No; Heav'n forbid they should.
Dolla. Some men are constant.
Cleop. And constancy deserves reward, that's certain.
Dolla. Deserves it not; but give it leave to hope.
Ven. I'll swear thou hast my leave. I have enough:
But how to manage this! Well, I'll consider. [*Exit.*
Dolla. I came prepar'd,
To tell you heavy news; news, which I thought,
Would fright the blood from your pale cheeks to hear:
But you have met it with a cheerfulness
That makes my task more easie; and my tongue,
Which on another's message was employ'd,
Would gladly speak its own.
Cleop. Hold, *Dollabella.*
First tell me, were you chosen by my Lord?
Or sought you this employment?
Dolla. He pick'd me out; and, as his bosom-friend,
He charg'd me with his words.
Cleop. The message then
I know was tender, and each accent smooth,

To mollifie that rugged word *Depart.*
Dolla. Oh, you mistake: he chose the harshest words,
With fiery eyes, and with contracted brows,
He coyn'd his face in the severest stamp:
And fury shook his Fabrick like an Earthquake;
He heav'd for vent, and burst like bellowing *Ætna,*
In sounds scarce humane, 'Hence, away for ever:
'Let her begone, the blot of my renown, [*All the time of this speech,* Cleop.
'And bane of all my hopes: *seems more and more concern'd,*
'Let her be driv'n as far as men can think *till she sinks quite down.*
'From Mans commerce: She'll poyson to the Center.'
Cleop. Oh, I can bear no more!
Dolla. Help, help: Oh Wretch! Oh cursed, cursed Wretch!
What have I done?
Char. Help, chafe her Temples, *Iras.*
Iras. Bend, bend her forward quickly.
Char. Heav'n be prais'd,
She comes again.
Cleop. Oh, let him not approach me.
Why have you brought me back to this loath'd Being,
Th' abode of Falshood, violated Vows,
And injur'd Love? For pity, let me go;
For, if there be a place of long repose,
I'm sure I want it. My disdainful Lord
Can never break that quiet; nor awake
The sleeping Soul, with hollowing in my Tomb
Such words as fright her hence. Unkind, unkind.
Dolla. kneeling. Believe me, 'tis against my self I speak,
That sure deserves belief; I injur'd him:
My Friend ne'er spoke those words. Oh, had you seen
How often he came back, and every time
With something more obliging and more kind,
To add to what he said; what dear Farewels;
How almost vanquisht by his love he parted,
And lean'd to what unwillingly he left:
I, Traitor as I was, for love of you,
(But what can you not do, who made me false!)
I forg'd that lye; for whose forgiveness kneels
This self-accused, self-punished Criminal.
Cleop. With how much ease believe we what we wish!
Rise, *Dollabella*; if you have been guilty,
I have contributed, and too much love
Has made me guilty too.
Th' advance of kindness which I made, was feigned,
To call back fleeting love by jealousie;
But 'twould not last. Oh, rather let me lose
Than so ignobly trifle with his heart.
Dolla. I find your breast fenc'd round from humane reach,
Transparent as a Rock of solid Crystal;

Seen through, but never pierc'd. My Friend, my Friend!
What endless treasure hast thou thrown away,
And scatter'd, like an Infant, in the Ocean,
Vain sums of Wealth which none can gather thence.
Cleop. Could you not beg
An hours admittance to his private ear?
Like one who wanders through long barren Wilds,
And yet foreknows no hospitable Inn
Is near to succour hunger,
Eats his fill, before his painful march:
So would I feed a while my famish'd eyes
Before we part; for I have far to go,
If death be far, and never must return.

Ventidius, *with* Octavia, *behind.*

Ven. From hence you may discover———Oh, sweet, sweet!
Would you indeed? the pretty hand in earnest?
Dolla. takes her hand. I will, for this reward.———Draw it not back,
'Tis all I e'er will beg.
Ven. They turn upon us.
Octav. What quick eyes has guilt!
Ven. Seem not to have observ'd 'em, and go on.

They enter.

Dolla. Saw you the Emperor, *Ventidius?* *Ven.* No.
I sought him; but I heard that he was private,
None with him, but *Hipparchus* his Freedman.
Dolla. Know you his bus'ness?
Ven. Giving him Instructions,
And Letters, to his Brother *Cæsar.*
Dolla. Well,
He must be found. [*Exeunt* Dol. *and* Cleop.
Octav. Most glorious impudence!
Ven. She look'd methought
As she would say, Take your old man, *Octavia;*
Thank you, I'm better here.
Well, but what use
Make we of this discovery?
Octav. Let it die.
Ven. I pity *Dollabella;* but she's dangerous:
Her eyes have pow'r beyond *Thessalian* Charms
To draw the Moon from Heav'n; for Eloquence,
The Sea-green Syrens taught her voice their flatt'ry;
And, while she speaks, Night steals upon the Day,
Unmark'd of those that hear: Then she's so charming,
Age buds at sight of her, and swells to youth:
The holy Priests gaze on her when she smiles;
And with heav'd hands forgetting gravity,
They bless her wanton eyes: Even I who hate her,
With a malignant joy behold such beauty;
And, while I curse, desire it. *Anthony*

Must needs have some remains of passion still,
Which may ferment into a worse relapse,
If now not fully cur'd. I know, this minute,
With *Cæsar* he's endeavouring her peace.
Octav. You have prevail'd:—but for a farther purpose [*Walks off.*
I'll prove how he will relish this discovery.
What, make a Strumpet's peace! it swells my heart:
It must not, sha' not be.
Ven. His Guards appear.
Let me begin, and you shall second me.
Enter Antony.
Ant. *Octavia*, I was looking you, my love:
What, are your Letters ready? I have giv'n
My last Instructions.
Octav. Mine, my Lord, are written.
Ant. *Ventidius!* [*Drawing him aside.*
Ven. My Lord?
Ant. A word in private.
When saw you *Dollabella?*
Ven. Now, my Lord,
He parted hence; and *Cleopatra* with him.
Ant. Speak softly. 'Twas by my command he went,
To bear my last farewel.
Ven. aloud. It look'd indeed
Like your farewel.
Ant. More softly.———My farewel?
What secret meaning have you in those words
Of my Farewel? He did it by my Order.
Ven. aloud. Then he obey'd your Order. I suppose
You bid him do it with all gentleness,
All kindness, and all———love.
Ant. How she mourn'd,
The poor forsaken Creature!
Ven. She took it as she ought; she bore your parting
As she did *Cæsar*'s, as she would anothers,
Were a new Love to come.
Ant. aloud. Thou dost belye her;
Most basely, and maliciously belye her.
Ven. I thought not to displease you; I have done.
Octav. coming up. You seem disturb'd, my Lord.
Ant. A very trifle.
Retire, my Love.
Ven. It was indeed a trifle.
He sent———
Ant. angrily. No more. Look how thou disobey'st me;
Thy life shall answer it.
Octav. Then 'tis no trifle.
Ven. to Octav. 'Tis less; a very nothing: you too saw it,
As well as I, and therefore 'tis no secret.

Ant. She saw it!
Ven. Yes: she saw young *Dollabella*———
Ant. Young *Dollabella!*
Ven. Young, I think him young,
And handsom too; and so do others think him.
But what of that? He went by your command,
Indeed 'tis probable, with some kind message;
For she receiv'd it graciously; she smil'd:
And then he grew familiar with her hand,
Squeez'd it, and worry'd it with ravenous kisses;
She blush'd, and sigh'd, and smil'd, and blush'd again;
At last she took occasion to talk softly,
And brought her cheek up close, and lean'd on his:
At which, he whisper'd kisses back on hers;
And then she cry'd aloud, That constancy
Should be rewarded.
Octav. This I saw and heard.
Ant. What Woman was it, whom you heard and saw
So playful with my Friend!
Not *Cleopatra*?
Ven. Ev'n she, my Lord!
Ant. My *Cleopatra*?
Ven. Your *Cleopatra*;
Dollabella's *Cleopatra*:
Every Man's *Cleopatra.**
Ant. Thou ly'st.
Ven. I do not lye, my Lord.
Is this so strange? Should Mistresses be left,
And not provide against a time of change?
You know she's not much us'd to lonely nights.
Ant. I'll think no more on't.
I know 'tis false, and see the plot betwixt you.
You needed not have gone this way, *Octavia.*
What harms it you that *Cleopatra*'s just?
She's mine no more. I see; and I forgive:
Urge it no farther, Love.
Octav. Are you concern'd
That she's found false?
Ant. I should be, were it so;
For, tho 'tis past, I would not that the World
Should tax my former choice: That I lov'd one
Of so light note; but I forgive you both.
Ven. What has my age deserv'd, that you should think
I would abuse your ears with perjury?
If Heav'n be true, she's false.
Ant. Tho Heav'n and Earth
Should witness it, I'll not believe her tainted.

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* 'Leonato's Hero, your Hero, every man's Hero.'—*Much Ado*, III, ii, 108.—ED.

Ven. I'll bring you then a Witness
From Hell to prove her so. Nay, go not back; [*Seeing* Alexas *just*
For stay you must and shall. *entring, and starting back.*
Alex. What means my Lord?
Ven. To make you do what most you hate; speak truth.
You are of *Cleopatra*'s private Counsel,
Of her Bed-Counsel, her lascivious hours;
Are conscious of each nightly change she makes,
And watch her, as *Chaldeans* do the Moon,
Can tell what Signs she passes through, what day.
Alex. My noble Lord.
Ven. My most illustrious Pandar,
No fine set Speech, no Cadence, no turn'd Periods,
But a plain home-spun Truth, is what I ask:
I did, my self, o'erhear your Queen make love
To *Dollabella*. Speak; for I will know,
By your confession, what more past betwixt 'em;
How near the bus'ness draws to your employment;
And when the happy hour.
Ant. Speak truth, *Alexas*, whether it offend
Or please *Ventidius*, care not: justifie
Thy injur'd Queen from malice: dare his worst.
Octav. aside. See, how he gives him courage! how he fears
To find her false! and shuts his eyes to truth,
Willing to be misled!
Alex. As far as love may plead for Woman's frailty,
Urg'd by desert and greatness of the Lover;
So far (Divine *Octavia*!) may my Queen
Stand ev'n excus'd to you, for loving him,
Who is your Lord: so far, from brave *Ventidius*,
May her past actions hope a fair report.
Ant. 'Tis well, and truly spoken: mark, *Ventidius*.
Alex. To you, most Noble Emperor, her strong passion
Stands not excus'd, but wholly justifi'd.
Her Beauty's charms alone, without her Crown,
From *Ind* and *Meroe* drew the distant Vows
Of sighing Kings; and at her feet were laid
The Scepters of the Earth, expos'd on heaps,
To choose where she would Reign:
She thought a *Roman* only could deserve her;
And, of all *Romans*, only *Antony*.
And, to be less than Wife to you, disdain'd
Their lawful passion.
Ant. 'Tis but truth.
Alex. And yet, tho love, and your unmatch'd desert,
Have drawn her from the due regard of Honor,
At last, Heav'n open'd her unwilling eyes
To see the wrongs she offer'd fair *Octavia*,
Whose holy Bed she lawlessly usurpt,

The sad effects of this improsperous War,
Confirm'd those pious thoughts.
Ven. aside. O, wheel you there?
Observe him now; the Man begins to mend,
And talk substantial reason. Fear not, Eunuch,
The Emperor has giv'n thee leave to speak.
Alex. Else had I never dar'd t' offend his ears
With what the last necessity has urg'd
On my forsaken Mistress; yet I must not
Presume to say her heart is wholly alter'd.
Ant. No, dare not for thy life, I charge thee dare not,
Pronounce that fatal word.
Octav. aside. Must I bear this? good Heav'n afford me patience.
Ven. On, sweet Eunuch; my dear half man, proceed.
Alex. Yet *Dollabella*
Has lov'd her long, he, next my God-like Lord,
Deserves her best; and should she meet his passion,
Rejected, as she is, by him she lov'd———
Ant. Hence, from my sight; for I can bear no more:
Let Furies drag thee quick to Hell; let all
The longer damn'd have rest; each torturing hand
Do thou employ, till *Cleopatra* comes,
Then joyn thou too, and help to torture her. [*Exit* Alexas, *thrust out by* Antony.
Octav. 'Tis not well,
Indeed, my Lord, 'tis much unkind to me,
To show this passion, this extream concernment
For an abandon'd, faithless Prostitute.
Ant. *Octavia*, leave me: I am much disorder'd.
Leave me, I say.
Octav. My Lord?
Ant. I bid you leave me.
Ven. Obey him, Madam: best withdraw a while,
And see how this will work.
Octav. Wherein have I offended you, my Lord,
That I am bid to leave you? Am I false,
Or infamous? Am I a *Cleopatra*?
Were I she,
Base as she is, you would not bid me leave you;
But hang upon my neck, take slight excuses,
And fawn upon my falshood.
Ant. 'Tis too much,
Too much, *Octavia*; I am prest with sorrows
Too heavy to be born; and you add more:
I would retire, and recollect what's left
Of Man within, to aid me.
Octav. You would mourn
In private, for your Love, who has betray'd you;
You did but half return to me: your kindness
Linger'd behind with her. I hear, my Lord,

You make Conditions for her,
And would include her Treaty. Wondrous proofs
Of love to me!
Ant. Are you my Friend, *Ventidius*?
Or are you turn'd a *Dollabella* too,
And let this Fury loose?
Ven. Oh, be advis'd,
Sweet Madam, and retire.
Octav. Yes, I will go; but never to return.
You shall no more be haunted with this Fury.
My Lord, my Lord, love will not always last,
When urg'd with long unkindness, and disdain;
Take her again whom you prefer to me;
She stays but to be call'd. Poor cozen'd Man!
Let a feign'd parting give her back your heart,
Which a feign'd love first got; for injur'd me,
Tho' my just sense of wrongs forbid my stay,
My duty shall be yours.
To the dear pledges of our former love,
My tenderness and care shall be transferr'd,
And they shall cheer, by turns, my Widow'd Nights:
So, take my last farewel; for I despair
To have you whole, and scorn to take you half. [*Exit.*
Ven. I combat Heav'n, which blasts my best designs:
My last attempt must be to win her back;
But Oh, I fear in vain. [*Exit.*
Ant. Why was I fram'd with this plain honest heart,
Which knows not to disguise its griefs and weakness,
But bears its workings outward to the World?
I should have kept the mighty anguish in,
And forc'd a smile at *Cleopatra*'s falshood:
Octavia had believ'd it, and had staid;
But I am made a shallow-forded Stream,
Seen to the bottom: all my clearness scorn'd,
And all my faults expos'd!———See, where he comes
Enter Dollabella.
Who has prophan'd the Sacred Name of Friend,
And worn it into vileness!
With how secure a brow, and specious form
He guilds the secret Villain! Sure that face
Was meant for honesty; but Heav'n mis-match'd it,
And furnish'd Treason out with Natures pomp,
To make its work more easie.
Dolla. O, my Friend!
Ant. Well, *Dollabella*, you perform'd my message?
Dolla. I did, unwillingly.
Ant. Unwillingly?
Was it so hard for you to bear our parting?
You should have wisht it.

Dolla. Why?
Ant. Because you love me.
And she received my message, with as true,
With as unfeign'd a sorrow, as you brought it?
Dolla. She loves you, ev'n to madness.
Ant. Oh, I know it.
You, *Dollabella*, do not better know
How much she loves me. And should I
Forsake this Beauty? This all-perfect Creature?
Dolla. I could not, were she mine.
Ant. And yet you first
Perswaded me: how come you alter'd since?
Dolla. I said at first I was not fit to go;
I could not hear her sighs, and see her tears,
But pity must prevail: and so, perhaps,
It may again with you; for I have promis'd
That she should take her last farewel: and, see,
She comes to claim my word.
Enter Cleopatra.
Ant. False *Dollabella*!
Dolla. What's false, my Lord?
Ant. Why, *Dollabella*'s false,
And *Cleopatra*'s false; both false and faithless.
Draw near, you well-join'd wickedness, you Serpents,
Whom I have, in my kindly bosom, warm'd
Till I am stung to death.
Dolla. My Lord, have I
Deserv'd to be thus us'd?
Cleop. Can Heav'n prepare
A newer Torment? Can it find a Curse
Beyond our separation?
Ant. Yes, if Fate
Be just, much greater: Heav'n should be ingenious
In punishing such crimes. The rowling Stone,
And gnawing Vulture, were slight pains, invented
When *Jove* was young, and no examples known
Of mighty ills; but you have ripen'd sin
To such a monstrous growth, 'twill pose the Gods
To find an equal Torture. Two, two such,
Oh there's no farther name, two such———to me,
To me, who lock'd my Soul within your breasts,
Had no desires, no joys, no life, but you;
When half the Globe was mine, I gave it you
In Dowry with my heart; I had no use,
No fruit of all, but you: a Friend and Mistress
Was what the World could give. Oh, *Cleopatra*!
Oh, *Dollabella*! how could you betray
This tender heart, which with an Infant-fondness
Lay lull'd betwixt your bosoms, and there slept

Secure of injur'd Faith?
Dolla. If she has wrong'd you,
Heav'n, Hell, and You revenge it.
Ant. If she wrong'd me,
Thou wouldst evade thy part of guilt; but swear
Thou lov'st not her.
Dolla. Not so as I love you.
Ant. Not so! Swear, swear, I say, thou dost not love her.
Dolla. No more than Friendship will allow.
Ant. No more?
Friendship allows thee nothing: thou art perjur'd.———
And yet thou didst not swear thou lov'dst her not;
But not so much, no more. Oh trifling Hypocrite,
Who dar'st not own to her thou dost not love,
Nor own to me thou dost! *Ventidius* heard it;
Octavia saw it.
Cleop. They are enemies.
Ant. *Alexas* is not so: he, he confest it;
He, who, next Hell, best knew it, he avow'd it.
(*To Dol.*) Why do I seek a proof beyond your self?
You whom I sent to bear my last Farewel,
Return'd to plead her stay.
Dolla. What shall I answer?
If to have lov'd be guilt, then I have sinn'd;
But if to have repented of that love
Can wash away my crime, I have repented.
Yet, if I have offended past forgiveness,
Let not her suffer: she is innocent.
Cleop. Ah, what will not a Woman do who loves!
What means will she refuse, to keep that heart
Where all her joys are plac'd! 'Twas I encourag'd,
'Twas I blew up the fire that scorch'd his Soul,
To make you jealous; and by that regain you.
But all in vain; I could not counterfeit:
In spight of all the damms, my love broke o'er,
And drown'd my heart again: Fate took th' occasion;
And thus one minutes feigning has destroy'd
My whole life's truth.
Ant. Thin Cobweb Arts of Falshood;
Seen, and broke through at first.
Dolla. Forgive your Mistress.
Cleop. Forgive your Friend.
Ant. You have convinc'd your selves,
You plead each others Cause: What Witness have you,
That you but meant to raise my jealousie?
Cleop. Our selves, and Heav'n.
Ant. Guilt witnesses for guilt. Hence, Love and Friendship;
You have no longer place in humane breasts,
These two have driv'n you out: avoid my sight;

I would not kill the Man whom I lov'd;
And cannot hurt the Woman; but avoid me,
I do not know how long I can be tame;
For, if I stay one minute more to think
How I am wrong'd, my Justice and Revenge
Will cry so loud within me, that my pity
Will not be heard for either.
Dolla. Heav'n has but
Our sorrow for our sins; and then delights
To pardon erring Man: sweet Mercy seems
Its darling Attribute, which limits Justice;
As if there were degrees in Infinite;
And Infinite would rather want perfection
Than punish to extent.
Ant. I can forgive
A Foe; but not a Mistress, and a Friend:
Treason is there in its most horrid shape,
Where truth is greatest: and the Soul resign'd
Is stabb'd by its own Guards: I'll hear no more;
Hence from my sight, for ever.
Cleop. How? for ever!
I cannot go one moment from your sight,
And must I go for ever?
My joys, my only joys are center'd here:
What place have I to go to? my own Kingdom?
That I have lost for you: or to the *Romans*?
They hate me for your sake: or must I wander
The wide World o'er, a helpless, banish'd Woman,
Banish'd for love of you; banish'd from you;
I, there's the Banishment! Oh hear me; hear me,
With strictest Justice: for I beg no favour:
And if I have offended you, then kill me,
But do not banish me.
Ant. I must not hear you.
I have a Fool within me takes your part;
But Honour stops my ears.
Cleop. For pity hear me!
Wou'd you cast off a Slave who follow'd you,
Who crouch'd beneath your Spurn?———He has no pity!
See, if he gives one tear to my departure;
One look, one kind farewel: Oh Iron heart!
Let all the Gods look down, and judge betwixt us,
If he did ever love!
Anth. No more: *Alexas*!
Dolla. A perjur'd Villain!
Anth. to Cleop. Your *Alexas*; yours.
Cleop. O 'twas his plot: his ruinous design
T' ingage you in my love by jealousie.
Hear him; confront him with me; let him speak.

Anth. I have; I have.
Cleop. And if he clear me not———
Ant. Your Creature! one who hangs upon your smiles!
Watches your eye to say or to unsay
Whate'er you please! I am not to be mov'd.
Cleop. Then must we part? Farewel, my cruel Lord,
Th' appearance is against me; and I go
Unjustifi'd, for ever from your sight.
How I have lov'd, you know; how yet I love,
My only comfort is, I know my self:
I love you more, ev'n now you are unkind,
Than when you lov'd me most; so well, so truly,
I'll never strive against it; but die pleas'd
To think you once were mine.
Ant. Good Heav'n, they weep at parting.
Must I weep too? that calls 'em innocent.
I must not weep; and yet I must, to think
That I must not forgive.———
Live; but live wretched, 'tis but just you shou'd,
Who made me so: Live from each others sight:
Let me not hear you meet: Set all the Earth,
And all the Seas, betwixt your sunder'd Loves:
View nothing common but the Sun and Skys:
Now, all take several ways;
And each your own sad fate with mine deplore;
That you were false, and I could trust no more. [*Exeunt severally.*

ACT. V.

Cleopatra, Charmion, Iras.

Char. Be juster, Heav'n: such virtue punish'd thus,
Will make us think that Chance rules all above,
And shuffles, with a random hand, the Lots
Which Man is forc'd to draw.
Cleop. I cou'd tear out these eyes, that gain'd his heart,
And had not pow'r to keep it. O the curse
Of doting on, ev'n when I find it Dotage!
Bear witness, Gods, you heard him bid me go;
You whom he mock'd with imprecating Vows
Of promis'd Faith.———I'll die, I will not bear it.
You may hold me.——— [*She pulls out her Dagger, and they hold her.*
But I can keep my breath; I can die inward,
And choak this Love.

Enter Alexas.

Iras. Help, O *Alexas*, help!
The Queen grows desperate, her Soul struggles in her,
With all the Agonies of Love and Rage,
And strives to force its passage.
Cleop. Let me go.
Art thou there, Traitor!———O,

O, for a little breath, to vent my rage!
Give, give me way, and let me loose upon him.
Alex. Yes, I deserve it, for my ill-tim'd truth.
Was it for me to prop
The Ruins of a falling Majesty?
To place my self beneath the mighty flaw,
Thus to be crush'd, and pounded into Atomes,
By its o'erwhelming weight? 'Tis too presuming
For Subjects, to preserve that wilful pow'r
Which courts its own destruction.
Cleop. I wou'd reason
More calmly with you. Did not you o'er-rule,
And force my plain, direct, and open love
Into these crooked paths of jealousie?
Now, what's th' event? *Octavia* is remov'd;
But *Cleopatra*'s banish'd. Thou, thou, Villain,
Has push'd my Boat, to open Sea; to prove,
At my sad cost, if thou canst steer it back.
It cannot be; I'm lost too far; I'm ruin'd:
Hence, thou Impostor, Traitor, Monster, Devil.———
I can no more: thou, and my griefs, have sunk
Me down so low, that I want voice to curse thee.
Alex. Suppose some shipwrack'd Seaman near the shore,
Dropping and faint, with climbing up the Cliff,
If, from above, some charitable hand
Pull him to safety, hazarding himself
To draw the others weight; wou'd he look back
And curse him for his pains? The case is yours;
But one step more, and you have gain'd the heighth.
Cleop. Sunk, never more to rise.
Alex. *Octavia*'s gone, and *Dollabella* banish'd.
Believe me, Madam, *Antony* is yours.
His heart was never lost; but started off
To Jealousie, Love's last retreat and covert:
Where it lies hid in Shades, watchful in silence,
And list'ning for the sound that calls it back,
Some other, any man, ('tis so advanc'd)
May perfect this unfinish'd work, which I
(Unhappy only to my self) have left
So easie to his hand.
Cleop. Look well thou do't; else———
Alex. Else, what your silence threatens.———*Antony*
Is mounted up the *Pharos*; from whose Turret,
He stands surveying our *Egyptian* Gallies,
Engag'd with *Cæsar*'s Fleet: now Death, or Conquest.
If the first happen, Fate acquits my promise:
If we o'ercome, the Conqueror is yours.
A distant Shout within.
Char. Have comfort, Madam: did you mark that Shout?

Second Shout nearer.

Iras. Hark; they redouble it.
Alex. 'Tis from the Port.
The loudness shows it near: good news, kind Heavens.
Cleop. *Osiris* make it so.
Enter Serapion.
Serap. Where, where's the Queen?
Alex. How frightfully the holy Coward stares!
As if not yet recover'd of th' assault,
When all his Gods, and what's more dear to him,
His Offerings were at stake.
Serap. O horror, horror!
Egypt has been; our latest hour is come:
The Queen of Nations from her ancient seat,
Is sunk for ever in the dark Abyss:
Time has unrowl'd her Glories to the last,
And now clos'd up the Volume.
Cleop. Be more plain:
Say, whence thou com'st, (though Fate is in thy face,
Which from thy haggard eyes looks wildly out,
And threatens ere thou speak'st.)
Serap. I came from *Pharos*;
From viewing (spare me and imagine it)
Our Lands last hope, your Navy.———
Cleop. Vanquish'd?
Serap. No.
They fought not.
Cleop. Then they fled.
Serap. Nor that. I saw,
With *Antony*, your well-appointed Fleet
Row out; and thrice he wav'd his hand on high,
And thrice with cheerful cries they shouted back:
'Twas then, false Fortune, like a fawning Strumpet,
About to leave the Bankrupt Prodigal,
With a dissembled smile wou'd kiss at parting,
And flatter to the last; the well-tim'd Oars
Now dipt from every bank, now smoothly run
To meet the Foe; and soon indeed they met,
But not as Foes. In few, we saw their Caps
On either side thrown up; th' *Egyptian* Gallies
(Receiv'd like Friends) past through, and fell behind
The *Roman* rear: and now, they all come forward,
And ride within the Port.
Cleop. Enough, *Serapion*:
I've heard my doom. This needed not, you Gods:
When I lost *Antony*, your work was done;
'Tis but superfluous malice. Where's my Lord?
How bears he this last blow?
Serap. His fury cannot be express'd by words:

Thrice he attempted headlong to have faln
Full on his foes, and aim'd at *Cæsar*'s Galley:
With-held, he raves on you; cries, He's betray'd.
Should he now find you.———
Alex. Shun him, seek your safety,
Till you can clear your innocence.
Cleop. I'll stay.
Alex. You must not, haste you to your Monument,
While I make speed to *Cæsar*.
Cleop. *Cæsar*! No,
I have no business with him.
Alex. I can work him
To spare your life, and let this madman perish.
Cleop. Base fawning Wretch! wouldst thou betray him too?
Hence from my sight, I will not hear a Traytor;
'Twas thy design brought all this ruine on us;
Serapion, thou art honest; counsel me:
But haste, each moment's precious.
Serap. Retire; you must not yet see *Antony*.
He who began this mischief,
'Tis just he tempt the danger: let him clear you;
And, since he offer'd you his servile tongue,
To gain a poor precarious life from *Cæsar*,
Let him expose that fawning eloquence,
And speak to *Antony*.
Alex. O Heavens! I dare not,
I meet my certain death.
Cleop. Slave, thou deserv'st it.
Not that I fear my Lord, will I avoid him;
I know him noble: when he banish'd me,
And thought me false, he scorn'd to take my life;
But I'll be justifi'd, and then die with him.
Alex. O pity me, and let me follow you.
Cleop. To death, if thou stir hence. Speak, if thou canst,
Now for thy life, which basely thou wou'dst save;
While mine I prize at this. Come, good *Serapion*.
[*Exeunt* Cleop. Serap. Char. Iras.
Alex. O that I less cou'd fear to lose this being,
Which, like a Snow-ball, in my coward hand,
The more 'tis grasp'd, the faster melts away.
Poor Reason! what a wretched aid art thou!
For still, in spight of thee,
These two long Lovers, Soul and Body, dread
Their final separation. Let me think:
What can I say, to save my self from death?
No matter what becomes of *Cleopatra*.
Ant. within. Which way? where?
Ven. within. This leads to th' Monument.
Alex. Ah me! I hear him; yet I'm unprepar'd:

My gift of lying's gone:
And this Court-Devil, which I so oft have rais'd,
Forsakes me at my need. I dare not stay;
Yet cannot far go hence. [*Exit.*

Enter Antony *and* Ventidius.

Ant. O happy *Cæsar*! Thou hast men to lead:
Think not 'tis thou hast conquer'd *Antony*;
But *Rome* has conquer'd *Egypt*. I'm betray'd.

Ven. Curse on this treach'rous Train!
Their Soil and Heav'n infect 'em all with baseness;
And their young Souls come tainted to the World
With the first breath they draw.

Ant. Th' original Villain sure no God created;
He was a Bastard of the Sun, by *Nile*,
Ap'd into Man; with all his Mother's Mud
Crusted about his Soul.

Ven. The Nation is
One Universal Traitor; and their Queen
The very Spirit and Extract of 'em all.

Ant. Is there yet left
A possibility of aid from Valor?
Is there one God unsworn to my Destruction?
The least unmortgag'd hope? for, if there be,
Methinks I cannot fall beneath the Fate
Of such a Boy as *Cæsar*.
The World's one half is yet in *Antony*;
And, from each limb of it that's hew'd away,
The Soul comes back to me.

Ven. There yet remain
Three Legions in the Town. The last assault
Lopt off the rest: if death be your design,
(As I must wish it now) these are sufficient
To make a heap about us of dead Foes,
An honest Pile for burial.

Ant. They're enough.
We'll not divide our Stars; but side by side
Fight emulous: and with malicious eyes
Survey each other's acts: so every death
Thou giv'st, I'll take on me, as a just debt,
And pay thee back a Soul.

Ven. Now you shall see I love you. Not a word
Of chiding more. By my few hours of life,
I am so pleas'd with this brave *Roman* Fate,
That I won'd not be *Cæsar*, to out-live you.
When we put off this flesh, and mount together,
I shall be shown to all th' Etherial crowd;
Lo, this is he who dy'd with *Antony*.

Ant. Who knows but we may pierce through all their Troops,
And reach my Veterans yet? 'Tis worth the tempting,

T' o'er-leap this Gulph of Fate,
And leave our wond'ring Destinies behind.

Enter Alexas, *trembling.*

Ven. See, see, that Villain;
See *Cleopatra* stampt upon that face,
With all her cunning, all her arts of falshood!
How she looks out through those dissembling eyes!
How he has set his count'nance for deceit·
And promises a lye, before he speaks!
Let me dispatch him first. [*Drawing.*

Alex. O, spare me, spare me.

Ant. Hold; he's not worth your killing. On thy life,
(Which thou may'st keep, because I scorn to take it)
No syllable to justifie thy Queen;
Save thy base tongue its office.

Alex. Sir, she's gone,
Where she shall never be molested more
By Love, or you.

Ant. Fled to her *Dollabella*!
Die, Traitor, I revoke my promise, die. [*Going to kill him.*

Alex. O hold, she is not fled.

Ant. She is: my eyes
Are open to her falshood; my whole life
Has been a golden dream, of Love and Friendship.
But, now I wake, I'm like a Merchant, rows'd
From soft repose, to see his Vessel sinking,
And all his Wealth cast o'er. Ingrateful Woman!
Who follow'd me, but as the Swallow Summer,
Hatching her young ones in my kindly Beams,
Singing her flatt'ries to my morning wake;
But, now my Winter comes, she spreads her wings,
And seeks the Spring of *Cæsar.*

Alex. Think not so:
For Fortunes have, in all things, mixt with yours.
Had she betray'd her Naval force to *Rome*,
How easily might she have gone to *Cæsar*,
Secure by such a bribe!

Ven. She sent it first,
To be more welcome after.

Ant. 'Tis too plain;
Else wou'd she have appear'd, to clear her self.

Alex. Too fatally she has; she could not bear
To be accus'd by you; but shut her self
Within her Monument: look'd down, and sigh'd;
While, from her unchang'd face, the silent tears
Dropt, as they had not leave, but stole their parting.
Some undistinguish'd words she inly murmur'd;
At last, she rais'd her eyes; and, with such looks
As dying *Lucrece* cast,———

Ant. My heart forebodes.———
Ven. All for the best: go on.
Alex. She snatch'd her Ponyard,
And, ere we cou'd prevent the fatal blow,
Plung'd it within her breast; then turn'd to me,
Go, bear my Lord (said she) my last Farewel;
And ask him if he yet suspect my Faith.
More she was saying, but death rush'd betwixt.
She half pronounc'd your Name with her last breath,
And bury'd half within her.
Ven. Heav'n be prais'd.
Ant. Then art thou innocent, my poor dear Love?
And art thou dead?
O those two words! their sound shou'd be divided:
Hadst thou been false, and dy'd; or hadst thou liv'd,
And hadst been true———. But Innocence and Death!
This shows not well above. Then what am I,
The Murderer of this Truth, this Innocence!
Thoughts cannot form themselves in words so horrid
As can express my guilt!
Ven. Is't come to this? The Gods have been too gracious:
And thus you thank 'em for't.
Ant. to Alex. Why stay'st thou here?
Is it for thee to spy upon my Soul,
And see its inward mourning? Get thee hence;
Thou art not worthy to behold, what now
Becomes a *Roman* Emperor to perform.
Alex. aside. He loves her still:
His grief betrays it. Good! The joy to find
She's yet alive, compleats the reconcilement.
I've sav'd my self, and her. But, Oh! the *Romans*!
Fate comes too fast upon my Wit,
Hunts me too hard, and meets me at each double. [*Exit.*
Ven. Wou'd she had dy'd a little sooner tho,
Before *Octavia* went; you might have treated:
Now 'twill look tame, and wou'd not be receiv'd.
Come, rouze your self, and lets die warm together.
Ant. I will not fight; there's no more work for War.
The bus'ness of my angry hours is done.
Ven. *Cæsar* is at your Gates.
Ant. Why, let him enter;
He's welcom now.
Ven. What Lethargy has crept into your Soul?
Ant. 'Tis but a scorn of life, and just desire
To free my self from bondage.
Ven. Do it bravely.
Ant. I will; but not by fighting. O, *Ventidius*!
What shou'd I fight for now? My Queen is dead.
I was but great for her; my Pow'r, my Empire,

Were but my Merchandise to buy her love;
And conquer'd Kings, my Factors. Now she's dead,
Let *Cæsar* take the World,———
An Empty Circle, since the Jewel's gone
Which made it worth my strife: my being's nauseous;
For all the bribes of life are gone away.
Ven. Wou'd you be taken?
Ant. Yes, I wou'd be taken;
But, as a *Roman* ought, dead, my *Ventidius*:
For I'll convey my Soul from *Cæsar*'s reach,
And lay down life my self. 'Tis time the World
Shou'd have a Lord, and know whom to obey.
We two have kept its homage in suspense,
And bent the Globe on whose each side we trod,
Till it was dinted inwards: Let him walk
Alone upon 't; I'm weary of my part.
My Torch is out; and the World stands before me
Like a black Desart, at th' approach of night:
I'll lay me down, and stray no farther on.
Ven. I cou'd be griev'd,
But that I'll not out-live you: choose your death;
For, I have seen him in such various shapes,
I care not which I take: I'm only troubled
The life I bear, is worn to such a rag,
'Tis scarce worth giving. I cou'd wish indeed
We threw it from us with a better grace;
That, like two Lyons taken in the Toils,
We might at least thrust out our paws, and wound
The Hunters that inclose us.
Ant. I have thought on't.
Ventidius, you must live.
Ven. I must not, Sir.
Ant. Wilt thou not live, to speak some good of me?
To stand by my fair Fame, and guard th' approaches
From the ill Tongues of Men?
Ven. Who shall guard mine,
For living after you?
Ant. Say, I command it.
Ven. If we die well, our deaths will speak themselves,
And need no living witness.
Ant. Thou hast lov'd me,
And fain I wou'd reward thee: I must die;
Kill me, and take the merit of my death
To make thee Friends with *Cæsar*.
Ven. Thank your kindness.
You said I lov'd you; and, in recompence,
You bid me turn a Traitor: did I think
You wou'd have us'd me thus? that I shou'd die
With a hard thought of you?

Ant. Forgive me, *Roman.*
Since I have heard of *Cleopatra*'s death,
My reason bears no rule upon my tongue,
But lets my thoughts break all at random out:
I've thought better; do not deny me twice.
Ven. By Heav'n, I will not.
Let it not be t' out-live you.
Ant. Kill me first,
And then die thou: for 'tis but just thou serve
Thy Friend, before thy self.
Ven. Give me your hand.
We soon shall meet again. Now, Farewel, Emperor. [*Embrace.*
Methinks that word's too cold to be my last:
Since Death sweeps all distinctions, Farewel, Friend.
That's all.———
I will not make a bus'ness of a trifle:
And yet I cannot look on you, and kill you;
Pray turn your face.
Ant. I do: strike home be sure.
Ven. Home, as my Sword will reach. [*Kills himself.*
Ant. O, thou mistak'st;
That wound was none of thine: give it me back:
Thou robb'st me of my death.
Ven. I do indeed;
But, think 'tis the first time I e'er deceiv'd you;
If that may plead my pardon. And you, Gods,
Forgive me, if you will; for I die perjur'd,
Rather than kill my Friend. [*Dies.*
Ant. Farewel. Ever my Leader, ev'n in death!
My Queen and thou have got the start of me,
And I'm the lag of Honour.———Gone so soon?
Is death no more? He us'd him carelessly,
With a familiar kindness: ere he knock'd,
Ran to the door, and took him in his arms,
As who shou'd say, Y'are welcome at all hours,
A Friend need give no warning. Books had spoil'd him;
For all the Learn'd are Cowards by profession.
'Tis not worth
My farther thought; for death, for ought I know,
Is but to think no more. Here's to be satisfi'd. [*Falls on his Sword.*
I've mist my heart. O unperforming hand!
Thou never cou'dst have err'd in a worse time.
My Fortune jades me to the last; and death,
Like a great Man, takes state, and makes me wait
For my admittance.——— [*Trampling within.*
Some perhaps from *Cæsar*:
If he shou'd find me living, and suspect
That I plaid booty with my life! I'll mend
My work, ere they can reach me. [*Rises upon his knees.*

Enter Cleopatra, Charmion, Iras.

Cleop. Where is my Lord? where is he?

Char. There he lies,
And dead *Ventidius* by him.

Cleop. My fears were Prophets; I am come too late.
O that accurs'd *Alexas*! [*Runs to him.*

Ant. Art thou living?
Or am I dead before I knew? and thou
The first kind Ghost that meets me?

Cleop. Help me seat him.
Send quickly, send for help. [*They place him in a Chair.*

Ant. I am answer'd.
We live both. Sit thee down, my *Cleopatra*:
I'll make the most I can of life, to stay
A moment more with thee.

Cleop. How is it with you?

Ant. 'Tis as with a man
Removing in a hurry; all pack'd up,
But one dear Jewel that his haste forgot;
And he, for that, returns upon the spur:
So I come back, for thee.

Cleop. Too long, you Heav'ns, you have been cruel to me;
Now show your mended Faith, and give me back
His fleeting life.

Ant. It will not be, my Love.
I keep my Soul by force.
Say but thou art not false.

Cleop. 'Tis now too late
To say I'm true: I'll prove it, and die with you.
Unknown to me, *Alexas* feign'd my death:
Which, when I knew, I hasted, to prevent
This fatal consequence. My Fleet betray'd
Both you and me.

Ant. And *Dollabella*.———

Cleop. Scarce esteem'd before he lov'd; but hated now.

Ant. Enough: my life's not long enough for more.
Thou sayst thou wilt come after: I believe thee;
For I can now believe whate'er thou sayst,
That we may part more kindly.

Cleop. I will come:
Doubt not, my life, I'll come, and quickly too:
Cæsar shall triumph o'er no part of thee.

Ant. But grieve not, while thou stay'st
My last disastrous times:
Think we have had a clear and glorious day;
And Heav'n did kindly to delay the storm
Just till our close of ev'ning. Ten years love,
And not a moment lost, but all improv'd
To th' utmost joys: What Ages have we liv'd?

And now to die each others; and, so dying,
While hand in hand we walk in Groves below,
Whole Troops of Lovers Ghosts shall flock about us,
And all the Train be ours.
Cleop. Your words are like the Notes of dying Swans,
Too sweet to last. Were there so many hours
For your unkindness, and not one for love?
Ant. No, not a minute.——This one kiss——more worth
Than all I leave to *Cæsar*. [*Dies.*
Cleop. O, tell me so again,
And take ten thousand kisses, for that word.
My Lord, my Lord: speak, if you yet have being;
Sigh to me, if you cannot speak: or cast
One look: Do any thing that shows you live.
Iras. He's gone too far, to hear you:
And this you see, a lump of senseless Clay,
The leavings of a Soul.
Char. Remember, Madam,
He charg'd you not to grieve.
Cleop. And I'll obey him.
I have not lov'd a *Roman* not to know
What should become his Wife; his Wife, my *Charmion*:
For 'tis to that high Title I aspire,
And now I'll not die less. Let dull *Octavia*
Survive, to mourn him dead: my Nobler Fate
Shall knit our Spousals with a tie too strong
For *Roman* Laws to break.
Iras. Will you then die?
Cleop. Why should'st thou make that question?
Iras. *Cæsar* is merciful.
Cleop. Let him be so
To those that want his mercy: my poor Lord
Made no such Covenant with him, to spare me
When he was dead. Yield me to *Cæsar's* pride?
What, to be led in triumph through the Streets,
A spectacle to base *Plebeian* eyes:
While some dejected Friend of *Antony's*,
Close in a corner, shakes his head, and mutters
A secret curse on her who ruin'd him?
I'll none of that.
Char. Whatever was resolve,
I'll follow ev'n to death.
Iras. I only fear'd
For you: but none should fear to live without you.
Cleop. Why, now 'tis as it should be. Quick, my Friends,
Dispatch; ere this, the Town is in *Cæsar's* hands:
My Lord looks down concern'd, and fears my stay,
Lest I should be surpriz'd:
Keep him not waiting for his love too long.

You, *Charmion*, bring my Crown and richest Jewels,
With 'em, the Wreath of Victory I made
(Vain Augury!) for him who now lies dead;
You, *Iras*, bring the cure of all our ills.
Iras. The Aspicks, Madam?
Cleop. Must I bid you twice? [*Exeunt* Char. *and* Iras.
'Tis sweet to die, when they wou'd force life on me,
To rush into the dark aboad of death,
And seize him first; if he be like my Love,
He is not frightful sure.
We're now alone, in secresie and silence;
And is not this like Lovers? I may kiss
These pale, cold lips; *Octavia* does not see me;
And, Oh! 'tis better far to have him thus,
Than see him in her arms.———O welcome, welcome.
Enter Charmion, Iras.
Char. What must be done?
Cleop. Short Ceremony, Friends;
But yet it must be decent. First, this Laurel
Shall crown my Hero's head: he fell not basely,
Nor left his Shield behind him. Only thou
Cou'dst triumph o'er thy self; and thou alone
Wert worthy so to triumph.
Char. To what end
These Ensigns of your Pomp and Royalty?
Cleop. Dull, that thou art! why, 'tis to meet my Love;
As when I saw him first, on *Cydnos* bank,
All sparkling, like a Goddess; so adorn'd,
I'll find him once again: my second Spousals
Shall match my first, in Glory. Haste, haste, both,
And dress the Bride of *Antony*.
Char. 'Tis done.
Cleop. Now seat me by my Lord. I claim this place;
For I must conquer *Cæsar* too, like him,
And win my share o'th'World. Hail, you dear Relicks
Of my Immortal Love!
O let no Impious hand remove you hence;
But rest for ever here: let *Egypt* give
His death that peace, which it deny'd his life.
Reach me the Casket.
Iras. Underneath the fruit the Aspick lies.
Cleop. putting aside the leaves. Welcom, thou kind Deceiver!
Thou best of Thieves; who, with an easie key,
Dost open life, and, unperceiv'd by us,
Ev'n steal us from our selves: discharging so
Death's dreadful office, better than himself,
Touching our limbs so gently into slumber,
That Death stands by, deceiv'd by his own Image,
And thinks himself but Sleep.

Serap. within. The Queen, where is she?
The Town is yielded, *Cæsar*'s at the Gates.
Cleop. He comes too late t' invade the Rights of Death.
Haste, bare my Arm, and rouze the Serpent's fury. [*Holds out her Arm, and*
Coward Flesh——— *draws it back.*
Wou'dst thou conspire with *Cæsar*, to betray me,
As thou wert none of mine? I'll force thee to't,
And not be sent by him,
But bring my self my Soul to *Antony.* [*Turns aside, and then shows*
Take hence; the work is done. *her Arm bloody.*
Serap. within. Break ope the door,
And guard the Traitor well.
Char. The next is ours.
Iras. Now, *Charmion*, to be worthy
Of our great Queen and Mistress. [*They apply the Aspicks.*
Cleop. Already, Death, I feel thee in my Veins;
I go with such a will to find my Lord,
That we shall quickly meet.
A heavy numness creeps through every limb,
And now 'tis at my head: my eye-lids fall,
And my dear Love is vanish'd in a mist.
Where shall I find him, where? O turn me to him,
And lay me on his breast.———*Cæsar*, thy worst;
Now part us, if thou canst. (*Dies.*) Iras *sinks down at her feet, and dies;*
Charmion *stands behind her Chair, as dressing her head.*

Enter Serapion, *two Priests*, Alexas *bound*, *Egyptians.*

2 Priests. Behold, *Serapion*, what havock Death has made!
Serap. 'Twas what I fear'd.
Charmion, is this well done?
Char. Yes, 'tis well done, and like a Queen, the last
Of her great Race: I follow her. [*Sinks down; Dies.*
Alexas. 'Tis true,
She has done well: much better thus to die,
Than live to make a Holy-day in *Rome.*
Serap. See, see how the Lovers sit in State together,
As they were giving Laws to half Mankind.
Th' impression of a smile left in her face,
Shows she dy'd pleas'd with him for whom she liv'd,
And went to charm him in another World.
Cæsar's just entring; grief has now no leisure.
Secure that Villain, as our pledge of safety
To grace th' Imperial Triumph. Sleep, blest Pair,
Secure from humane chance, long Ages out,
While all the Storms of Fate fly o'er your Tomb;
And Fame, to late Posterity, shall tell,
No Lovers liv'd so great, or dy'd so well.

[Hereupon follows an *Epilogue*, in about thirty lines, of purely local and temporary interest.]

REMARKS *on ALL FOR LOVE*

SIR WALTER SCOTT (*Introduction to* 'All for Love,' Dryden's *Works*, V, 287, London, 1808): The first point of comparison [between Shakespeare's Play and Dryden's] is the general conduct, or plot, of the tragedy. . . . Shakespeare, with the license peculiar to his age and character, had diffused the action of his play over Italy, Greece, and Egypt; but Dryden, who was well aware of the advantage to be derived from a simplicity and concentration of plot, has laid every scene in the city of Alexandria. By this he guarded the audience from that vague and puzzling distraction which must necessarily attend a violent change of place. It is a mistake to suppose that the argument in favour of the unities depends upon preserving the deception of the scene; they are necessarily connected with the intelligibility of the piece. It may be true, that no spectator supposes that the stage before him is actually the court of Alexandria; yet, when he has once made up his mind to let it pass as such during the representation, it is a cruel tax, not merely on his imagination, but on his powers of comprehension, if the scene be suddenly transferred to a distant country. Time is lost before he can form new associations, and reconcile their bearings with those originally presented to him, and if he be a person of slow comprehension, or happens to lose any part of the dialogue, announcing the changes, the whole becomes unintelligible confusion. In this respect, and in discarding a number of uninteresting characters, the plan of Dryden's play must be unequivocally preferred to that of Shakespeare in point of coherence, unity, and simplicity. It is a natural consequence of this more artful arrangement of the story, that Dryden contents himself with the concluding scene of Antony's history, instead of introducing the incidents of the war with Cneius Pompey, the negotiation with Lepidus, death of his first wife, and other circumstances, which, in Shakespeare, only tend to distract our attention from the main interest of the drama. The unity of time, as necessary as that of place to the intelligibility of the drama, has, in like manner, been happily attained; and an interesting event is placed before the audience with no other change of place, and no greater lapse of time, than can be readily adapted to an ordinary imagination. But, having given Dryden the praise of superior address in managing the story, I fear he must be pronounced in most other respects inferior to his grand prototype. Antony, the principal character in both plays, is incomparably grander in that of Shakespeare. The majesty and generosity of the military hero is happily expressed by both poets; but the awful ruin of grandeur, undermined by passion, and tottering to its fall, is far more striking in the Antony of Shakespeare. Love, it is true, is the predominant, but it is not the sole ingredient in his character. It has usurped possession of his mind, but is assailed by his original passions, ambition of power, and thirst for military fame. He is, therefore, often, and it should seem naturally represented, as feeling for the downfall of his glory and power, even so intensely as to withdraw his thoughts from Cleopatra, unless considered as the cause of his ruin. Thus, in the scene in which he compares himself to 'black Vesper's pageants,' he runs on in a train of fantastic and melancholy similes, having relation only to his fallen state, till the mention of Egypt suddenly recalls the idea of Cleopatra. But Dryden has taken a different view of Antony's character, and more closely approaching to his title of *All for Love*. 'He seems not now that awful Antony.' His whole thoughts and being are dedicated to his fatal passion; and though a spark of resentment is occasionally struck out by the reproaches of Ventidius, he instantly relapses into love-sick melancholy. The fol-

lowing beautiful speech exhibits the romance of despairing love, without the deep and mingled passion of a dishonoured soldier, and dethroned emperor: [*All for Love:* '*Ant.* Lie there, thou shadow of an Emperor. . . . And take me for their 'fellow-citizen,' p. 417.] Even when Antony is finally ruined, the power of jealousy is called upon to complete his despair, and he is less sensible to the idea of Cæsar's successful arms than to the risque of Dolabella's rivalling him in the affections of Cleopatra. It is true, the Antony of Shakespeare also starts into fury, upon Cleopatra permitting Thyreus to kiss her hand; but this is not jealousy; it is pride offended, that she, for whom he had sacrificed his glory and empire, should already begin to court the favour of the conqueror, and vouchsafe her hand to be saluted by a 'jack of Cæsar's.' Hence Enobarbus, the witness of the scene, alludes immediately to the fury of mortified ambition and falling power: ''Tis better playing with 'a lion's whelp, Than with an old one dying.' . . . Having, however, adopted an idea of Antony's character, rather suitable to romance than to nature, or history, we must not deny Dryden the praise of having exquisitely brought out the picture he intended to draw. He has informed us, that this was the only play written to please himself; and he has certainly exerted in it the full force of his incomparable genius. Antony is throughout the piece what the author meant him to be: a victim to the omnipotence of love, or rather to the infatuation of one engrossing passion.

In the Cleopatra of Dryden, there is greatly less spirit and originality than in Shakespeare's. The preparation of the latter for death has a grandeur which puts to shame the same scene in Dryden, and serves to support the interest during the whole fifth act, although Antony has died in the conclusion of the fourth. No circumstance can more highly evince the power of Shakespeare's genius, in spite of his irregularities; since the conclusion in Dryden, where both lovers die in the same scene, and after a reconciliation, is infinitely more artful and better adapted to theatrical effect. In the character of Ventidius, Dryden has filled up, with ability, the rude sketches, which Shakespeare has thrown off in those of Scæva [*sic*] and Eros. The rough old Roman soldier is painted with great truth; and the quarrel betwixt him and Antony, in the first act, is equal to any single scene that our author ever wrote, excepting, perhaps, that betwixt Sebastian and Dorax; an opinion in which the judgment of the critic coincides with that of the poet. It is a pity, as has often been remarked, that this dialogue occurs so early in the play, since what follows is necessarily inferior in force. Dryden, while writing this scene, had unquestionably in his recollection the quarrel betwixt Brutus and Cassius, which was justly so great a favourite in his time, and to which he had referred as inimitable in his prologue to *Aureng-Zebe*. The inferior characters are better supported in Dryden than in Shakespeare. We have no low buffoonery in the former, such as disgraces Enobarbus, and is hardly redeemed by his affecting catastrophe. Even the Egyptian Alexas acquires some respectability, from his patriotic attachment to the interests of his country, and from his skill as a wily courtier. . . . The Octavia of Dryden is a much more important personage than in the *Antony and Cleopatra* of Shakespeare. She is, however, more cold and unamiable; for, in the very short scenes in which the Octavia of Shakespeare appears, she is placed in rather an interesting point of view. But Dryden has himself informed us, that he was apprehensive the justice of a wife's claim upon her husband would draw the audience to her side, and lessen their interest in the lover and the mistress. He seems accordingly to have studiedly lowered the character of the injured Octavia, who, in her conduct towards her husband, shews much duty and little love; and plainly intimates, that her rectitude of

conduct flows from a due regard to her own reputation, rather than from attachment to Antony's person, or sympathy with him in his misfortunes. It happens, therefore, with Octavia, as with all other very good selfish kind of people; we think it unnecessary to feel any thing for her, as she is obviously capable of taking very good care of herself. I must not omit, that her scolding scene with Cleopatra, although anxiously justified by the author in the preface, seems too coarse to be in character, and is a glaring exception to the general good taste evinced throughout the rest of the piece. . . . In judging betwixt these celebrated passages, [the descriptions by Shakespeare and by Dryden of Cleopatra on the Cydnus] we feel almost afraid to avow a preference of Dryden, founded partly upon the easy flow of the verse, which seems to soften with the subject, but chiefly upon the beauty of the language and imagery, which is flowery without diffusiveness, and rapturous without hyperbole. I fear Shakespeare cannot be exculpated from the latter fault; yet I am sensible, it is by sifting his beauties from his conceits that his imitator has been enabled to excel him. It is impossible to bestow too much praise on the beautiful passages which occur so frequently in *All for Love*. I content myself with extracting the sublime and terrific description of an omen presaging the downfall of Egypt. ['*Serap.* Last night, between the Hours of Twelve and One. . . . And so unfinish'd left the horrid Scene.' p. 412.]

T. CAMPBELL (p. lxi): Dryden's *All for Love* was regarded by himself as his masterpiece, and is by no means devoid of merit; but so inferior is it to the prior drama, as to make it disgraceful to British taste for one hundred years that the former absolutely banished the latter from the stage. A French critic calls Great Britain the island of Shakspeare's idolaters; yet so it happens, in this same island, that Dryden's *All for Love* has been acted ten times oftener than Shakspeare's *Antony and Cleopatra*.* Dryden's Mark Antony is a weak voluptuary from first to last. Not a sentence of manly virtue is ever uttered by him that seems to come from himself; and whenever he expresses a moral feeling, it appears not to have grown up in his own nature, but to have been planted there by the influence of his friend Ventidius, like a flower in a child's garden, only to wither and take no root. Shakspeare's Antony is a very different being. When he hears of the death of his first wife, Fulvia, his exclamation 'There's a great spirit gone!' and his reflections on his own enthralment by Cleopatra, mark the residue of a noble mind. A queen, a siren, a Shakspeare's Cleopatra alone could have entangled Mark Antony, whilst an ordinary wanton could have enslaved Dryden's hero.

MRS JAMESON (ii, 170): Dryden has committed a great mistake in bringing Octavia and her children on the scene, and in immediate contact with Cleopatra. To have thus violated the truth of history† might have been excusable, but to sacrifice the truth of nature and dramatic propriety, to produce a mere stage effect, was unpardonable. In order to preserve the unity of interest, he has falsified the character of

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* It ought to be kept in remembrance, nevertheless, that the inconstant representations of a popular dramatic poet's pieces on the stage is not a proof of his popularity having expired, or being even on the decline. The frequenters of the theatre demand variety. Molière is as much as ever a favourite of France, yet the pieces of other comic writers are oftener represented.

† Octavia was never in Egypt.

Octavia as well as that of Cleopatra: he has presented us with a regular scolding match between the rivals, in which they come sweeping up to each other from opposite sides of the stage, with their respective trains, like two pea-hens in a passion. Shakspeare would no more have brought his captivating, brilliant, but meretricious Cleopatra into immediate comparison with the noble and chaste simplicity of Octavia, than a connoisseur in art would have placed Canova's Dansatrice, beautiful as it is, beside the Athenian Melpomene, or the Vestal of the Capitol.

JAMES RUSSELL LOWELL (*Among my Books*, p. 57, Boston, 1870): *All for Love* is, in many respects, a noble play, and there are few finer scenes, whether in the conception or the carrying out, than that between Antony and Ventidius in the first act.

JOHN CHURTON COLLINS (*Essays and Studies*, p. 36, London, 1895): To compare *All for Love* with *Antony and Cleopatra* would be to compare works which, in all that pertains to the essence of poetry and tragedy, differ not in degree merely but in kind. And yet Dryden's tragedy, even from a dramatic point of view, is, with three or four exceptions, superior to anything produced by his contemporaries. If his Cleopatra is wretched, his Antony is powerfully sketched. The altercation between Antony and Ventidius, though modelled too closely on that between Brutus and Cassius in *Julius Cæsar*, is a noble piece of dialectical rhetoric, while the scene between Cleopatra and Octavia is perhaps finer than anything which the stage had seen since Massinger.

THOMAS R. LOUNSBURY (*Shakespeare as a Dramatic Artist*, p. 97. New York, 1901): Dryden's whole play is made to turn upon the infatuation for Cleopatra which has taken possession of the Roman commander, and against the force of which the loyalty of Ventidius struggles to no purpose. There are few things said and fewer things done by Antony which remind us of the great general, of the dishonored soldier, of the fallen master of half the world. He is little more than a sentimental love-sick swain, while the Egyptian queen has lost nearly every one of the characteristics with which she has impressed the ages, and is exhibited to us as displaying the behavior of a tender-hearted, affectionate, and wholly romantic school-girl. Scott, who is at his worst in his comparison of this play with Shakespeare's, assures us that its plan must be preferred to that of the latter's on the score of coherence, unity, and simplicity; and, further, that as a consequence of the more artful arrangement of the story, the unity of time, like that of place, so necessary to the intelligibility of the drama, has been happily attained. It is the last assertion alone which concerns us here. How has this unity of time been attained? It has been preserved by the studious suppression of all reference whatever to its passage. Events are crowded into it which history is not alone in assuring the scholar did not happen in the space assigned: common sense further assures everybody they could not possibly so have happened. Numerous minor incidents, however important, are not necessary to be considered in the examination of the play. But in this one day Antony goes out to fight a great battle. We only hear of it; there is no representation of it. On his return he reports that five thousand of his foes have been slain. As battles go in this world, the mere despatching of so large a number of men would encroach heavily upon the time allotted. Further, at a later period in this one day, the Egyptian fleet sets out to attack the enemy. Instead of fighting the Romans it goes over

to them. Then follow the consequences of defeat and despair. This is the happy attainment of the same old spurious unity of time, which cheats our understanding at the cost of our attention. Yet, though marked by these and other defects, Dryden's play is, after its kind, an excellent one. There are in it passages of great power, which will explain the favor with which it has been held by many. Had its author been gifted with dramatic genius, as he was not, he would doubtless have made it far more effective. But under the limitations imposed by the critical canons he accepted, neither he nor any one else could have drawn the picture of life which we find in the wonderful corresponding creation of the great poet of human nature.

ENGLISH CRITICISM

Dr JOHNSON: This play keeps curiosity always busy, and the passions always interested. The continual hurry of the action, the variety of incidents, and the quick succession of one personage to another, call the mind forward without intermission from the first Act to the last. But the power of delighting is derived principally from the frequent changes of the scene; for, except the feminine arts, some of which are too low, which distinguish Cleopatra, no character is very strongly discriminated. Upton, who did not easily miss what he desired to find, has discovered that the language of Antony is, with great skill and learning, made pompous and superb, according to his real practice. But I think his diction not distinguishable from that of others: the most tumid speech in the play is that which Cæsar makes to Octavia. The events, of which the principal are described according to history, are produced without any art of connection or care of disposition.

W. HAZLITT (p. 95): This is a very noble play. Though not in the first class of Shakespear's productions, it stands next to them, and is, we think, the finest of his Historical Plays, that is, of those in which he made poetry the organ of history, and assumed a certain tone of character and sentiment, in conformity to known facts, instead of trusting to his observations of general nature or to the unlimited indulgence of his own fancy. What he has added to the history, is upon a par with it. His genius was, as it were, a match for history as well as nature, and could grapple at will with either. This play is full of that pervading comprehensive power by which the poet could always make himself master of time and circumstances. It presents a fine picture of Roman pride and Eastern magnificence: and in the struggle between the two, the empire of the world seems suspended, 'like the swan's down-feather, 'That stands upon the swell at full of tide, And neither way inclines.' The characters breathe, move, and live. Shakespear does not stand reasoning on what his characters would do or say, but at once *becomes* them, and speaks and acts for them. He does not present us with groups of stage-puppets or poetical machines making set speeches on human life, and acting from a calculation of ostensible motives, but he brings living men and women on the scene, who speak and act from real feelings, according to the ebbs and flows of passion, without the least tincture of the pedantry of logic or rhetoric. Nothing is made out by inference and analogy, by climax and antithesis, but every thing takes place just as it would have done in reality, according to the occasion.

(Page 102): Shakespear's genius has spread over the whole play a richness like the overflowing of the Nile.

T. CAMPBELL (p. lxi): If I were to select any historical play of Shakspeare, in which he has combined an almost literal fidelity to history with an equally faithful adherence to the truth of nature, and in which he superinduces the merit of skilful dramatic management, it would be *Antony and Cleopatra*. In his portraiture of Antony there is, perhaps, a shattered likeness of the original by Plutarch; but the similitude loses little of its strength by Shakspeare's softening and keeping in the shade his traits of cruelty. In Cleopatra, we can discern nothing materially different from the vouched historical sorceress; she nevertheless has a more vivid meteoric and versatile play of enchantment in Shakspeare's likeness of her, than in a dozen of other poetical copies in which the artists took much greater liberties with historical truth:—he paints her as if the gypsy herself had cast her spell over him, and given her own witchcraft to his pencil. At the same time, playfully interesting to our fancy as he makes this enchantress, he keeps us far from a vicious sympathy. The asp at her bosom, that lulls its nurse asleep, has no poison for our morality. A single glance at the devoted and dignified Octavia recalls our homage to virtue; but with delicate skill he withholds the purer woman from prominent contact with the wanton Queen, and does not, like Dryden, bring the two to a scolding match.

A. SKOTTOWE (ii. 238): The passage most strongly expressive of the entire subjection of Antony's reason to his passions, is his reply to Cleopatra's petition for pardon, when her indiscretion had effected his utter ruin: 'Fall not a tear, I say,' etc. III. xi. 78. The opinion entertained by the dramatic Antony of the worthlessness of Cleopatra, is a circumstance entirely of the poet's own creation. Antony describes her as 'cunning past man's thought,' and designates her in terms which, to the mind of a lover, would naturally communicate feelings of unmingled disgust. 'I found you as a morsel,' etc. III. xiii. 142. He is fully alive to, and bitterly laments the folly and degradation of his conduct; but his firmest resolves are feebly opposed against the potent spell of his 'grave charm,—Whose eye beck'd forth his 'wars, and call'd them home; Whose bosom was his crowner, his chief end.' The opinions and actions of Shakespeare's Antony, therefore, are diametrically opposed to each other: but there is no inconsistency in his conduct. The licentiousness of Cleopatra is the link which binds her to the heart of Antony: dissolute and voluptuous himself, her depravity is congenial to his nature: that which others would have revolted from, is to him a spell. . . . But, what was grateful to his appetite did not command the approbation of his judgement. History has alike recorded Antony's intellectual ability and his corporeal frailty: a victim to the latter, enough of the former doubtless survived to impress on his memory the deepest sense of his folly, the weakness and the unworthiness of his infatuation. Shakespeare read the inmost thoughts of Antony: he has given them an everlasting record.

H. HALLAM iii. 571: *Antony and Cleopatra* does not furnish, perhaps, so many striking beauties as *Julius Cæsar*, but is at least equally redolent of the genius of Shakspeare. Antony himself was given him by history, and he has but embodied in his own vivid colours the irregular mind of the Triumvir, resistless and strong against all enemies but himself. In Cleopatra he had less to guide him, she a mother incarnation of the same passions, more lawless and ungovernable to reason and honour, as they are found in women. This character being not one that can please, its strong and spirited delineation has not been sufficiently observed. It has evinced very a poetical originality: the type was in the courtesan of common life, but the resemblance is that of Michael Angelo's Sybils to a masculine woman.

In these three tragedies [*Coriolanus*, *Julius Cæsar*, *Anthony and Cleopatra*] it is manifest that Roman character, and still more Roman manners, are not exhibited with the precision of a scholar; yet there is something that distinguishes them from the rest, something of a *grandiosity* in the sentiments and language, which shows us that Shakespeare had not read that history without entering into its spirit.

CHARLES BATHURST (p. 130): *Anthony and Cleopatra* is carelessly written, with no attempt at dignity, considering what great personages are introduced; but with a great deal of nature, spirit, and knowledge of character, in very many parts, and with several most beautiful passages of poetry and imagination; as, for instance, the dream of Cleopatra. It has passages, where he lets his mind loose, and follows his fancy and feeling freely; particularly, perhaps, in the end; and even the verse breaks delightfully out of its trammels, as in the speech about the cloud. The subject of the play, in fact, was likely often to lead to this looser and softer character; tenderness, even weakness, is its business. It is historical; but it is chiefly the anecdote of history, not the dignity of it. *Plutarch's Lives*, his only authority, is in fact but, in great degree, a collection of anecdotes. But there was no occasion to read Plutarch, to understand the part of Cleopatra. The tenderness of feeling, however, extends itself to other parts than those of the lovers; at least it is most remarkable in the death of Enobarbus—a part which, after the manner of Shakespeare, is made to throw great light on the character of Antony himself, which he meant to elevate as much as possible; notwithstanding his great weakness in all that concerns Cleopatra, and unmistakable misconduct with regard to his wife. He represents him as, what he certainly was not, a man of the most noble and high spirit, capable at times, notwithstanding the luxury he afterwards fell into, of a thoroughly soldier-like life, and full of kind and generous feelings. He seems to delight in supposing the melancholy meditations of a great and active character, when losing his power, and drawing to his end.

HARTLEY COLERIDGE (ii, 183): The general neglect of *Antony and Cleopatra* by all but students of Shakspeare, and the preference long given to Dryden's play on the same subject, prove the danger of protracting the interest of a plot, in order to introduce a greater variety of incidents. The scenes, for example, wherein Pompey figures, though well-written, are wholly inconclusive; they form a part of the biography of Antony, not of his tragedy. Nor is it easy to conjecture Shakspeare's reason for introducing so many short scenes, which serve no purpose but to let the auditor know the news. They form a sort of back-ground to the picture, but they detain the action. For poetry and character, there are few dramas superior; nor is there any want of deep and grand pathos; but perhaps both Antony and Cleopatra are too heroic to be pitied for weakness, and too viciously foolish to be admired for their heroism. Seldom has unlawful love been rendered so interesting; but the interest, though not dangerous, is not perfectly agreeable.

W. W. LLOYD (*Critical Essay*, ed. Singer, p. 332): The passion of Antony for Cleopatra is too obviously spurious to command our sympathy, but at least it is passion; it is in its way sympathetic, and so far unselfish; and the course of the action makes us feel the value of this quality, however debased, when set against the cold negation of all sympathetic feeling, the barren materialism of unsocial ambition that covets possession of the instruments of gratification at the cost of the very sense that

gives the faculty of being gratified. Notwithstanding therefore that the folly of Antony and the falsehood of the Egyptian Queen are made most manifest, the modified triumph of the piece is theirs, and Cæsar and his soldiers are left duped and defied and disappointed. . . . The play throughout evinces the master hand of Shakespeare—it reads with unchecked freshness, as though it flowed with quickest facility from his pen, at the same time that every line is charged with the maturest autumn of his ripened mind. Luxuriant as the execution is, it is so governed by appropriateness, that I doubt whether any of Shakespeare's plays can be more justly entitled correct, in the technical sense, than *Antony and Cleopatra*,—whether from any other a single line could less easily be struck out without apparent injury and loss.

ANON. (R. CARTWRIGHT?, *Sonnets of W. Sh.*, pp. 19, 22, 31): Lepidus is evidently Marlowe; and, strangest of all, Sextus Pompeius is William Herbert; and Menas, Thomas Thorpe. It is not probable, that Miss Anne Hathaway ever dreamt of being the sister of Cæsar and the wife of a greater than Cæsar; but was Shakspere himself conscious of his own position in the world of poetry and thought? Certainly, this play proves it; but this self-consciousness is not in the least degree necessarily connected with pride or vanity; it is the repose, the calm majesty of the Olympian Jove; and when Antony acknowledges himself a Roman by a Roman valiantly vanquished, it is the Shakspere of 1593 acknowledging the moral supremacy and greatness of him of 1613. It may perhaps be advisable, and more satisfactory to the reader to point out, how far the characters in the Sonnets and in the Play agree or tally one with another. The two ladies readily answer for themselves—Cleopatra being, of course, the lady with the raven black eyes; and Octavia, Mrs. W. Shakspere. Enobarbus also, the personal friend and favourite officer of Antony, treacherous, repentant, and forgiven, is easily recognized as Lord Southampton, who was in after-life 'a great 'captain in the Spanish wars, and in the Low Countries.' To conclude, Antony is evidently not the Mark Antony of history, but the fully developed Shakspere of 1593 —an archangel ruined; Lord Southampton is clearly pointed at in Enobarbus; the character of Marlowe is drawn with extraordinary accuracy; the Earl of Pembroke is very distinctly marked; and the allusion to Thomas Thorpe a home-thrust. It is impossible that Shakspere, in his fiftieth year, could, even offhand as a sketch, have written these passages without a clear and definite object; and yet the two apparently trifling and unmeaning conversations, the one with Menas, and the other about Lepidus, might have been omitted, and the parts of Pompey and Lepidus might have been dismissed in a few words, just like Fulvia, without injury to the body of the work; and perhaps the play would then have been cast in a more classical mould, less distasteful to French critics, and more worthy of a Daniel or a Pembroke's Mother; but it would not have been a Reply to the tale in the Sonnets.

J. A. HERAUD (p. 374): In closing his cycle of Roman plays, Shakspere's ambition manifested itself in the highest form. His intellectual energies had already blended with and modified his imaginative, his passionate, and his creative power and impulses; but they were now to be identified at the acme of their manifestations, in his sublime and wonderful tragedy of *Antony and Cleopatra*. We have already witnessed the poet looking down, as a superior intelligence, on the loves of *Troilus and Cressida*, and sporting as an equal with those of *Venus and Adonis*. We have now to see him identify himself with two mortals at the height of fortune, who, in a species of heroic madness, had conceived themselves to be in the position of Divine Powers, exempt

from all laws except that of their own wills. This is the elevation at which Shakspere sustains his argument, and thus prevents it from becoming immoral, as it does in the hands of Dryden, who paints his heroine and hero as mere human persons, of great rank indeed, indulging in voluptuous and licentious habits. No notion of guilt attaches to the conduct of Shakspere's *Antony and Cleopatra* either in the poet's opinion or their own. They absolutely transcend all relative conventions, all possible forms of manners. They consciously acknowledge, and therefore transgress, no law. They live in an ideal region, far above the reach of a moral code, and justify their acts on the warranty of their own nature. They swear by and recognise no higher power than themselves. That this is a false position there is no doubt; and the poet, by the catastrophe of his tragedy shows it to have been such. But while the divine revels last, the actors in them fully believe that they are the divinities whom they would represent. Antony and Cleopatra surrender themselves without reserve to the inspirations with which they are filled, and are no less in their own estimation than the very deities of love. They suffer no vulgar criticism, no every-day cares, to come near them, and hold themselves aloof from the customary and the common. They sit on thrones outside the circle of the round globe, and repose on couches which float in air-like clouds, and never touch the surface of the planet. . . . There is a poetic valour as well as a personal one, and it required a brave poet to conceive and execute such a design. With a happy audacity, Shakspere rises from the beginning to the height of his theme. The love of his heroic pair, they assume to be boundless. To set a bourne to it, would require the discovery of a new heaven, new earth. The manner in which Antony suffers the imperial Egyptian to overbear his very manhood shows at any rate that his is without limits. No consideration or interest, however solemn or serious, can prevent its extension.

EDWARD DOWDEN (p. 308): The spirit of the play, though superficially it appear voluptuous, is essentially severe. That is to say, Shakspere is faithful to the fact. The fascination exercised by Cleopatra over Antony, and hardly less by Antony over Cleopatra, is not so much that of the senses as of the sensuous imagination. A third of the world is theirs. They have left youth behind with its slight, melodious raptures and despairs. Theirs is the deeper intoxication of middle age, when death has become a reality, when the world is limited and positive, when life is urged to yield up quickly its utmost treasures of delight. What may they not achieve of joy who have power, and beauty, and pomp, and pleasure all their own? How shall they fill every minute of their time with the quintessence of enjoyment and of glory? 'Let Rome in Tiber melt! and the wide arch Of the rang'd empire fall! here is my 'space.' Only *one* thing they had not allowed for,—that over and above power, and beauty, and pleasure, and pomp, there is a certain inevitable fact, a law which cannot be evaded. Pleasure sits enthroned as queen; there is a revel, and the lords of the earth, crowned with roses, dance before her to the sound of lascivious flutes. But presently the scene changes; the hall of revel is transformed to an arena; the dancers are armed gladiators; and as they advance to combat they pay the last homage to their Queen with the words, *Morituri te salutant.*

F. J. FURNIVALL (*Leopold Shakspere, Introd.* p. lxxxii): That in [Cleopatra], the dark woman of Shakspere's *Sonnets*, his own fickle, serpent-like, attractive mistress, is to some extent embodied, I do not doubt. What a superbly sumptuous picture, as if painted by Veronese or Titian, is that where Cleopatra first met Antony

upon the river of Cydnus! How admirably transferred from Plutarch's prose! And how that fatal inability to say 'No' to woman shows us Antony's weakness and the cause of his final fall. The play is like *Troilus and Cressida*, not only in lust and false women (Cressida and Cleopatra) playing such a prominent part in it, but in Antony's renown and power, and selfish preference of his own whims to honour's call, to his country's good, being the counterpart of Achilles's. All the characters are selfish except Octavia and Eros. . . . In [Antony's] developement, lust and self-indulgence prevail, and under their influence he loses judgment, soldiership, even the qualities of a man. His seeming impulse towards good in the marriage of Octavia lasts but for a time; all her nobleness and virtue cannot save him. He turns from the gem of woman to his Egyptian dish again, and abides by his infatuation even when he knows he's deceived.

A. C. SWINBURNE (p. 188): A loftier or a more perfect piece of man's work was never done in all the world than this tragedy of *Coriolanus*: the one fit and crowning epithet for its companion or successor is that bestowed by Coleridge—'the most 'wonderful.' It would seem a sign or birthmark of only the greatest among poets that they should be sure to rise instantly for awhile above the very highest of their native height at the touch of a thought of Cleopatra. So was it, as we all know, with William Shakespeare: so is it, as we all see, with Victor Hugo. As we feel in the marvellous and matchless verses of *Zim-Zizimi* all the splendour and fragrance and miracle of her mere bodily presence, so from her first imperial dawn on the stage of Shakespeare to the setting of that eastern star behind a pall of undissolving cloud we feel the charm and the terror and the mystery of her absolute and royal soul.

Never has he given such proof of his incomparable instinct for abstinence from the wrong thing as well as achievement of the right. He has utterly rejected and disdained all occasion of setting her off by means of any lesser foil than all the glory of the world with all its empires. And we need not Antony's example to show us that these are less than straws in the balance. 'Entre elle et l'univers qui s'offraient 'à la fois Il hésita, lâchant le monde dans son choix.' Even as that Roman grasp relaxed and let fall the world, so has Shakespeare's self let go for awhile his greater world of imagination, with all its all but infinite variety of life and thought and action, for love of that more infinite variety which custom could not stale. Himself a second and a yet more fortunate Antony, he has once more laid a world, and a world more wonderful than ever, at her feet. He has put aside for her sake all other forms and figures of womanhood; he, father or creator of Rosalind, of Cordelia, of Desdemona, and of Imogen, he too, like the sun-god and sender of all song, has anchored his eyes on her whom 'Phœbus' amorous pinches' could not leave 'black,' nor 'wrinkled deep in time'; on that incarnate and imperishable 'spirit of sense,' to whom at the very last 'The stroke of death is as a lover's pinch, 'That hurts, and is desired.' To him, as to the dying husband of Octavia, this creature of his own hand might have boasted herself that the loveliest and purest among all her sisters of his begetting, 'with her modest eyes And still conclusion, shall 'acquire no honour, Demurring upon me.' To sum up, Shakespeare has elsewhere given us in ideal incarnation the perfect mother, the perfect wife, the perfect daughter, the perfect mistress, or the perfect maiden: here only once for all he has given us the perfect and the everlasting woman.

And what a world of great men and great things, 'high actions and high pas-'sions,' is this that he has spread under her for a foot-cloth or hung behind her for a

curtain! The descendant of that other, his ancestral Alcides, late offshoot of the god whom he loved and who so long was loth to leave him, is here, as in history, the visible one man revealed who could grapple for a second with very Rome and seem to throw it, more lightly than he could cope with Cleopatra. And not the Roman Landor himself could see or make us see more clearly than has his fellow provincial of Warwickshire that first imperial nephew of her great first paramour, who was to his actual uncle even such a foil and counterfeit and perverse and prosperous parody as the son of Hortense Beauharnais of Saint-Leu to the son of Letizia Buonaparte of Ajaccio. For Shakespeare too, like Landor, had watched his 'sweet Octavius' smilingly and frowningly 'draw under nose the knuckle of forefinger' as he looked out upon the trail of innocent blood after the bright receding figure of his brave young kinsman. The fair-faced false 'present God' of his poetic parasites, the smooth triumphant patron and preserver with the heart of ice and iron, smiles before us to the very life. It is of no account now to remember that 'he at Philippi kept 'His sword even like a dancer:' for the sword of Antony that struck for him is in the renegade hand of Dercetas.

I have said nothing of Enobarbus or of Eros, the fugitive once ruined by his flight and again redeemed by the death-agony of his dark and doomed repentance, or the freedman transfigured by a death more fair than freedom through the glory of the greatness of his faith: for who can speak of all things or of half that are in Shakespeare? And who can speak worthily of any?

H. N. HUDSON (Harv. Ed., p. 6): Judging from my own experience, *Antony and Cleopatra* is the last of Shakespeare's plays that one grows to appreciate. This seems partly owing to the excellences of the work, and partly not. For it is marked beyond any other by a superabundance of external animation, as well as by a surpassing fineness of workmanship, such as needs oft-repeated and most careful perusal to bring out full upon the mind's eye. The great number and variety of events crowded together in it, the rapidity with which they pass before us, and, consequently, the frequent changes of scene, hold curiosity on the stretch, and somewhat overfill the mind with sensuous effect, so as for a long time to distract and divert the thoughts from those subtilties of characterization and delicacies of poetry which everywhere accompany them. I am by no means sure but the two things naturally go together, yet I have to confess it has long seemed to me that, by selecting fewer incidents, or by condensing the import and spirit of them into larger masses, what is now a serious fault in the drama might have been avoided.

H. CORSON (*Introduction to the Study of Shakespeare*, 1889, p. 260, *et seq.*): This then is the dramatic situation: a man of extraordinary possibilities, altogether of colossal but unsymmetrical proportions, brought under the sway of a fascinating woman—fascinating in a sensuous direction—with all possible adventitious aids to her intrinsic fascination; but to induce a vigorous resistance to this sway under which he is brought, and to save him from becoming a helpless victim of her magic, the greatest possible demands are made upon his asserting his nobler self—demands which, if met, would enable him to 'walk the earth with dominion,' though wanting in the civic genius of his colleague in the triumvirate, Octavius. He is an unparalleled illustration of what Hamlet is made to give expression to: 'So oft it chances 'in particular men,' etc., I, iv, 23–28. This passage expresses the very theme of *Antony and Cleopatra* as a tragedy; and when Shakespeare wrote it, he had already,

there can be little or no doubt, produced the play of *Julius Cæsar*, and had seen in the character of Antony, notwithstanding all its great elements, the fatal consequences of a 'vicious mole of nature.' Antony may have been in his mind when he wrote this passage. Thomas De Quincey, in his volume on *The Cæsars*, credits Shakespeare with an insight into the grand possibilities of Antony's nature, which the Romans themselves could not have had: 'Shakespeare,' he says, 'had a just conception of the original grandeur which lay beneath that wild tempestuous nature 'presented by Antony to the eye of the undiscriminating world. It is to the honor 'of Shakespeare that he should have been able to discern the true coloring of this 'most original character under the smoke and tarnish of antiquity. It is no less to 'the honor of the great triumvir, that a strength of coloring should survive in his 'character, capable of baffling the wrongs and ravages of time. Neither is it to be 'thought strange that a character should have been misunderstood and falsely appreciated for nearly two thousand years. It happens not uncommonly, especially 'amongst an unimaginative people, like the Romans, that the characters of men are 'ciphers and enigmas to their own age, and are first read and interpreted by a far 'distant posterity. . . . Men like Mark Antony, with minds of chaotic composition—'light conflicting with darkness, proportions of colossal grandeur disfigured by 'unsymmetrical arrangement, the angelic in close neighborhood with the brutal—are 'first read in their true meaning by an age learned in the philosophy of the human 'heart. Of this philosophy the Romans had, by the necessities of education and 'domestic discipline, not less than by original constitution of mind, the very narrowest visual range. . . . Not man in his own peculiar nature, but man in his relations 'to other men, was the station from which the Roman speculators took up their 'philosophy of human nature. Tried by such standard, Mark Antony would be 'found wanting. As a citizen, he was irretrievably licentious, and therefore there 'needed not the bitter personal feud, which circumstances had generated between 'them, to account for the *acharnement* with which Cicero pursued him. Had Antony 'been his friend even, or his near kinsman, Cicero must still have been his public 'enemy. And not merely for his vices; for even the grander features of his character, his towering ambition, his magnanimity, and the fascinations of his popular 'qualities,—were all, in the circumstances of those times, and in *his* disposition, of a 'tendency dangerously uncivic.'

(Page 265): In such a highly-coloured and richly-sensuous passage [as the description of Cleopatra's appearance on the river Cydnus], the great artist creates the atmosphere in which the passion-fated pair are exhibited. Now what moral problem was involved in the dramatic treatment of such a theme? It could be said, *a priori*, that the problem consisted in shutting off sympathy with moral obliquity, and inviting sympathy with moral freedom so far as the latter is asserted, on the part of the principal actors. And just this, it will be seen, Shakespeare has done. We are nowhere brought into a sympathetic relationship with the moral obliquity of either Antony or Cleopatra. We are protected by the moral spirit with which the dramatist works, from any perversion of the moral judgment. And this protection is positive rather than negative; for the moral judgment is stimulated to its best activity, throughout the play.

An interesting feature of the play, bearing on its moral spirit, is that part of its narrated element which pertains to the hero and heroine—what is *told* of Antony and of Cleopatra, instead of being brought dramatically forward. Professor Delius, in his valuable papers *On Shakespeare's Use of Narration in his Dramas*, attributes too

much, perhaps, of the narrated element, to the deficiencies of the stage in Shakespeare's time, and not enough to the perspective the artist aimed after, by his use of narration, and to the moral proportion of a play. What is thrown into the background by narration often serves moral proportion by its being thus kept apart from our sympathies. This is especially the case with the tragedy of *Antony and Cleopatra*. [See I, i, 46–53; I, i, 63–67; II, ii, 267–279; III, x, 26–29; III, xi, 55–80; IV, xiv, 55–65; IV, xv, 27–30.] Now the point to be especially noted is, that Cleopatra's fascination is, in the passages quoted, *described* and *spoken of*, rather than brought dramatically to our feelings through what she herself says and does. These descriptions of her charms do not bring us into any sympathetic relationship with her personality. We simply *know of* her charms. The dramatist does but little more than the historian. Plutarch *tells* us of her fascination, and so does Dion Cassius. Both these writers emphasize it even more than Shakespeare does. But they narrate it as historians. They address the fact to our minds. But the drama, if it be within its purpose, should bring it, as far as possible, to our æsthetic appreciation, rather than simply acquaint us with the fact. But it does not do so. In some, indeed in all the scenes in which Cleopatra appears, she is not a very fascinating creature. Her treatment of the messenger who brings her the news of Antony's marriage to Octavia does not present her in a very attractive light; rather, in a very repulsive one (A. II. Sc. V.). In her rage she is simply irrational. She beats the innocent messenger, hales him up and down, and even prepares to kill him. She is almost divorced from the moral constitution of things. Her will is the wind's will. Her fascination, as represented by Shakespeare, is almost wholly a sexual one, exerted upon those who are in her bodily presence.

W. WINTER (*Old Shrines and Ivy*, p. 219): Whatever else may be said as to the drift of the tragedy of *Antony and Cleopatra* this certainly may with truth be said, that to strong natures that sicken under the weight of convention and are weary with looking upon the littleness of human nature in its ordinary forms, it affords a great and splendid, howsoever temporary, relief and refreshment. The winds of power blow through it; the strong meridian sunshine blazes over it; the colours of morning burn around it; the trumpet blares in its music; and its fragrance is the scent of a wilderness of roses. Shakespeare's vast imagination was here loosed upon colossal images and imperial splendours. The passions that clash or mingle in this piece are like the ocean surges—fierce, glittering, terrible, glorious. The theme is the ruin of a demigod. The adjuncts are empires. Wealth of every sort is poured forth with regal and limitless profusion. The language glows with a prodigal emotion and towers to a superb height of eloquence. It does not signify, as modifying the effect of all this tumult and glory, that the stern truth of mortal evanescence is suggested all the way and simply disclosed at last in a tragical wreck of honour, love, and life. While the pageant endures it endures in diamond light, and when it fades and crumbles the change is instantaneous to darkness and death. 'The odds is gone, And there is nothing left remarkable Beneath the visiting moon.' There is no need to inquire whether Shakespeare—who closely followed Plutarch, in telling the Roman and Egyptian story—has been true to the historical fact. His characters declare themselves with absolute precision and they are not to be mistaken. Antony and Cleopatra are in middle life, and the only possible or admissible ideal of them is that which separates them at once and forever from the gentle, puny, experimental emotions of youth, and invests them with the developed powers and

fearless and exultant passions of men and women to whom the world and life are a fact and not a dream. They do not palter. For them there is but one hour, which is the present, and one life, which they will entirely and absolutely fulfil. They have passed out of the mere instinctive life of the senses, into that more intense and thrilling life wherein the senses are fed and governed by the imagination. Shakespeare has filled this wonderful play with lines that tell unerringly his grand meaning in this respect—lines that, to Shakespearean scholars, are in the alphabet of memory: 'There's beggary in the love that can be reckoned.' . . . 'There's not a 'minute of our lives should stretch Without some pleasure now.' . . . 'Let Rome in 'Tiber melt and the wide arch Of the ranged empire fall! Here is my space!' . . . 'O, thou day of the world, Chain mine armed neck! Leap thou, attire and all, 'Through proof of harness, to my heart and there Ride on the pants triumphing.' . . . 'Fall not a tear, I say! one of them rates All that is won and lost. Give me a kiss; 'Even this repays me.' Here is no Orsino, sighing for the music that is the food of love; no Romeo, taking the measure of an unmade grave; no Hamlet lover, bidding his mistress go to a nunnery. You may indeed, if you possess the subtle, poetic sense, hear, through this voluptuous story, the faint, far-off rustle of the garments of the coming Nemesis; the low moan of the funeral music that will sing those imperial lovers to their rest—for nothing is more inevitably doomed than mortal delight in mortal love, and no moralist ever taught his lesson of truth with more inexorable purpose than Shakespeare uses here. But in the meantime it is the present vitality and not the moral implication of the subject that actors must be concerned to show, and observers to recognise and comprehend, upon the stage, if this tragedy is to be rightly acted and rightly seen. Antony and Cleopatra are lovers, but not lovers only. It is the splendid stature and infinite variety of character in them that render them puissant in fascination. Each of them speaks great thoughts in great language. Each displays noble imagination. Each becomes majestic in the hour of danger and pathetically heroic in the hour of death. The dying speeches of Antony are in the highest vein that Shakespeare ever reached; and, when you consider what is implied as well as what is said, there is nowhere in him a more lofty line than Cleopatra's 'Give me my robe, put on my crown; I have immortal 'longings in me!' Antony at the last is a ruin, and like a ruin—dark, weird, grim, lonely, haggard—he seems to stand beneath a cold and lurid sunset sky, wherein the black clouds gather, while the rising wind blows merciless and terrible over an intervening waste of rock and desert. Those images indicate the spirit and atmosphere of Shakespeare's conception.

GEORGE WYNDHAM (*North's Plutarch*, etc. Reprint, London, 1895. *Introd.* p. xciii): What, it may be asked, led Shakespeare, amid all the power and magnificence of North's *Plutarch*, to select his *Coriolanus*, his *Julius Cæsar*, and his *Antonius*? The answer, I think, must be that in Volumnia, Calpurnia and Portia, and Cleopatra, he found woman in her three-fold relation to man, of mother, wife, and mistress. I have passed over Shakespeare's *Julius Cæsar*; but I may end by tracing in his *Antony* the golden tradition he accepted from Amyot and North. It is impossible to do this in detail, for throughout the first three Acts all the colour and the incident, throughout the last two all the incident and the passion, are taken by Shakespeare from North, and by North from Amyot. Shakespeare, indeed, is saturated with North's language and possessed by his passion. He is haunted by the story as North has told it, so that he even fails to eliminate matters which either are nothing to his

purpose or are not susceptible of dramatic presentment: as in I, ii of the Folios, where you find Lamprias, Plutarch's grandfather, and his authority for many details of Antony's career, making an otiose entry as Lamprius, among the characters who have something to say. Everywhere are touches whose colour must remain comparatively pale unless they glow again for us as, doubtless, they glowed for Shakespeare, with hues reflected from the passages in North that shone in his memory. During his first three Acts Shakespeare merely paints the man and the woman who are to suffer and die in his two others; and for these portraits he has scraped together all his colour from the many such passages as are scattered through the earlier and longer portion of North's *Antonius*. But in the Fourth Act Shakespeare changes his method: he has no more need to gather and arrange. Rather the concentrated passion, born of, and contained in, North's serried narrative, expands in his verse—nay, explodes from it—into those flashes of immortal speech which have given the Fourth Act of *Antony and Cleopatra* its place apart even in Shakespeare. Of all that may be said of North's *Plutarch*, this perhaps is of deepest significance: that every dramatic incident in Shakespeare's Fourth Act is contained in two, and in his Fifth Act, in one and a half folio pages of the *Antonius*.

F. S. BOAS (p. 473): Certainly in consummate delineation of character, and in the superb rhythmical swell of many passages, the work is unsurpassed. But it has a grave share of the defects to which Romantic Drama had been liable from the first, especially when it was drawing upon historical materials. . . . Shakspere seems to have felt a conscientious obligation to introduce every incident, political or private, mentioned by Plutarch, and the result is a loss of dramatic unity and perspective. The multiplicity of details is bewildering, and no single event stands out boldly as the pivot on which the catastrophe turns. But this artistic defect is here in part the outcome of a significant peculiarity in Shakspere's treatment of love as a dramatic theme. Sexual passion is the immediate subject of only three plays, *Romeo and Juliet*, *Troilus and Cressida*, and *Antony and Cleopatra*. In each case the emotional interest is interwoven with elements of a political nature—the civil strife of Montagues and Capulets, the war between the Greeks and the Trojans, the struggle for the lordship of the Roman world. Thus Shakspere, even when making an elaborate study of amorous passion, does not isolate it from the wider, more material, issues of surrounding civic or national life. He thus avoids the disastrous pitfall of treating love as the exclusive factor in existence—a method which, according to the nature of the love chosen for analysis, tends to produce an unwholesome sentimentality or a still more unwholesome prurience. Shakspere opens to our view hearts aflame with chaste affection or with sensuous desire, but he never cheats himself or others into the belief that sexual relationship is the solitary, imperious concern of all mankind. From the kaleidoscopic changes of Cleopatra's moods he turns our gaze to the legions tramping in solid array through the uttermost parts of the earth, or to the council-chambers where the destinies of kingdoms are being decided by the stroke of a pen. We are shown in turn every aspect of the most materialistic age in the world's history, the age when Roman civic virtue was, in its death-throes, suffocated by the plethora of its golden spoils from the South and the East.

THOMAS R. LOUNSBURY (p. 96): In certain ways the *Antony and Cleopatra* of Shakespeare is one of the most astonishing exhibitions of the many astonishing exhibitions the poet has afforded of that almost divine insight and intuition which

enabled him to comprehend at a glance that complete whole of which other men, after painful toil, learn but a beggarly part. The student of ancient history can find in the play occasional disregard of precise dates. He can discover, in some cases, a sequence of events which is not in absolutely strict accord with the account of them that has been handed down. But from no investigation of records, from no interpretation of texts, will he ever arrive at so clear and vivid a conception of the characters of the actors who then took part in the struggle for the supremacy of the world. Nowhere in ancient story or song will he find, as here, the light which enables him to see the men as they are. It is a gorgeous gallery in which each personage stands out so distinct that there is no danger of misapprehension or confusion as to the parts they fill. Antony appears the soldier and voluptuary he was, swayed alternately by love, by regret, by ambition, at one moment the great ruler of the divided world, at the next recklessly flinging his future away at the dictation of a passionate caprice; Cleopatra, true to no interest, fascinating, treacherous, charming with her grace those whom she revolts by her conduct, luring the man she half loves to a ruin which involves herself in his fate; Octavius, cool, calculating, never allowing his heart to gain, either for good or evil, the better of his head, showing in early youth the self-restraint, the caution, the knowledge of the world which belong to advancing years; the feeble Lepidus, striving to act the part of a reconciler to the two mighty opposites, with whom the irony of fate has thrown him into conjunction: these and half-a-dozen minor characters appear painted in clear and sharp outline on the crowded canvas of Shakespeare; while in attendance, like the chorus of a Greek tragedy, stands Enobarbus, commenting on every incident of the great world-drama which is acted before his eyes, ominously foreboding the declining fortunes of his chief in the moral ruin which carries with it prostration of the intellect, and pointing to the inevitable catastrophe of shame and dishonor to which events are hurrying.

RICHARD GARNETT (*English Literature*, etc., ii, 243): The close relationship between *Antony and Cleopatra* and *Pericles, Prince of Tyre*, is shown by the circumstance that, though only *Pericles* was printed, both were entered for publication on the same day, May 20, 1608. Which was first written cannot be known; the probability is that some play entirely from Shakespeare's hand would intervene between two, like *Timon* and *Pericles*, produced with the help of collaborators. The question, however, is not material, for both show Shakespeare's restoration to a sane and cheerful view of life. *Antony and Cleopatra* is pre-eminently the work of one interested in the 'world's great business.' Hardly anywhere else is there such bustle, such variety, such zest for political and military affairs. Shakespeare is thoroughly in charity with his principal characters. His treatment of Cleopatra is purely objective, there is no trace of personal resentment, as in his portrait of Cressida. In Antony he has marvellously depicted 'the average sensual man,' on a far lower plane than a noble idealist like Brutus, but still capable of deep human feeling. This was shown in *Julius Cæsar*, by the great speeches beginning 'O pardon me, thou 'bleeding piece of earth,' and 'This was the noblest Roman of them all.' In *Antony and Cleopatra* this depth of feeling is entirely devoted to a woman; and so intense, especially under the influence of jealousy, so sincere, so single-minded, save for one vacillation under stress of politics, is it that we overlook the fact that we have before us an Antony in decay, no longer able to sway the Roman multitude or school Octavius. Wisdom and policy are gone forever, even martial honour is dimmed, but love makes amends for all. Such a picture necessarily implies a corresponding brilliancy in the

portrait of Cleopatra, and it is needless to remark that she is perhaps the most wonderful of all Shakespeare's studies of female character. He follows Plutarch's delineation closely, but performs the same miracle upon it as Venus wrought upon the effigy of Galatea: a beautiful image becomes a living being. Perhaps the keynote of the personality is what Shakespeare terms 'her infinite variety'; there is room in her for every phase of female character. The same amplitude characterises the play itself, with its great sweep in time and place, its continual changes of scene, its crowd of personages, its multitude of speeches and profusion of poetical imagery. The contrast with *Julius Cæsar* is instructive. There the interest is more concentrated, the characterisation more minute, and the execution more laborious. The ease with which Shakespeare handles his theme in the later play, and the plasticity of the entire subject in his hands, manifest the perfection of his art by dint of practice, but impair the effectiveness of his piece on the stage. The actor has fewer grand opportunities than of yore, and although the drama is resplendent with poetical phrases, there are few sustained outbursts of passion or eloquence. The impersonation of Cleopatra, moreover, demands an actress of mature years. In Shakespeare's time there was no difficulty, for there were no actresses. The representation of his Cleopatra by a *boy* strikes us now as indescribably farcical.

W. J. COURTHOPE (IV, 178): Antony's character in its extraordinary versatility—orator, soldier and debauchee; a Henry V. without his power of self-control—furnished one of those contradictory problems of human nature which Shakespeare was accustomed to study with the most sympathetic insight; and the meretricious fascination of Cleopatra, as recorded by Plutarch, joined (for she is no Cressida) to a certain greatness of soul and fidelity of passion, must have struck the poet's imagination by its likeness, as well as its contrast, to some woman whose character he painted in his *Sonnets*. The use of the word 'will' in this remarkable play is noticeable. When Antony has left the battle of Actium, to his own dishonour, in pursuit of the flying Cleopatra, the queen asks the shrewd, worldly, and calculating Enobarbus, who is introduced into the play as a kind of chorus to comment on Antony and his fortunes: 'Is Antony or we in fault for this?' Enobarbus replies: 'Antony only, that would make his will Lord of his reason.' (III, xiii.) Yet Antony throughout the play recognises that he is acting against his deliberate resolution, under the irresistible influence of passion: 'I followed that I blush to look upon: 'My very hairs do mutiny; for the white Reprove the brown for rashness, and they 'them For fear and doting.' (III, xi.) So that his conduct is what Iago calls 'merely 'a lust of the blood and *permission* of the will.' (I, iii.) This is the very helplessness of passion spoken of in *Sonnet* cl.: 'O, from what power hast thou this pow-'erful might With insufficiency my heart to sway? To make me give the lie to my 'true sight And swear that brightness doth not grace the day? Whence hast thou 'this becoming of things ill, That in the very refuse of thy deeds There is such 'strength and warrantise of skill That, in my mind, thy worst all best exceeds?'

H. W. MABIE (p. 271): *Antony and Cleopatra* is the drama of the East and West in mortal collision of ideals and motives, and the East succumbs to the superior fibre and more highly organized character of the West. Cleopatra is the greatest of the enchantresses. She has wit, grace, humour; the intoxication of sex breathes from her; she unites the passion of a great temperament with the fathomless coquetry of a courtesan of genius. She is passionately alive, avid of sensation, consumed with

love of pleasure, imperious in her demands for that absolute homage which slays honour and saps manhood at the very springs of its power. This superb embodiment of femininity, untouched by pity and untroubled by conscience, has a compelling charm, born in the mystery of passion and taking on the radiance of a thousand moods which melt into one another in endless succession, as if there were no limit to the resources of her temperament and the sorceries of her beauty. Of her alone has the greatest of poets dared to declare that 'age cannot wither her, nor custom stale 'her infinite variety.' It is this magnificence which invests Cleopatra's criminality with a kind of sublimity, so vast is the scale of her being and so tremendous the force of her passions. The depth of Shakespeare's poetic art and the power of his imagination are displayed in their full compass in *Antony and Cleopatra*.

A. C. BRADLEY (*Quarterly Review*, April, 1906, p. 350): Why is it that, although we close the book in a triumph which is more than reconciliation, this is mingled, as we look back on the story, with a sadness so peculiar, almost the sadness of disenchantment? Is it that, when the glow has faded, Cleopatra's ecstasy comes to appear, I would not say factitious, but an effort strained and prodigious as well as glorious, not, like Othello's last speech, the final expression of character, of thoughts and emotions which have dominated a whole life? Perhaps this is so, but there is something more, something that sounds paradoxical: we are saddened by the very fact that the catastrophe saddens us so little; it pains us that we should feel so much triumph and pleasure. In 'Romeo and Juliet,' 'Hamlet,' 'Othello,' though in a sense we accept the deaths of hero and heroine, we feel a keen sorrow. We look back, think how noble or beautiful they were, wish that fate had opposed to them a weaker enemy, dream possibly of the life they might then have led. Here we can hardly do this. With all our admiration and sympathy for the lovers we do not wish them to gain the world. It is better for the world's sake, and not less for their own, that they should fail and die. At the very first they came before us, unlike those others, unlike Coriolanus and even Macbeth, in a glory already tarnished, half-ruined by their past. Indeed one source of strange and most unusual effect in their story is that this marvellous passion comes to adepts in the experience and art of passion, who might be expected to have worn its charm away. Its splendour dazzles us; but, when the splendour vanishes, we do not mourn, as we mourn for the love of Romeo or Othello, that a thing so bright and good should die. And the fact that we mourn so little saddens us.

A comparison of Shakespearean tragedies seems to prove that the tragic emotions are stirred in the fullest possible measure only when such beauty or nobility of character is displayed as commands unreserved admiration or love; or when, in default of this, the forces which move the agents, and the conflict which results from these forces, attain a terrifying and overwhelming power. The four most famous tragedies satisfy one or both of these conditions; 'Antony and Cleopatra,' though a great tragedy, satisfies neither of them completely. But to say this is not to criticise it. It does not attempt to satisfy these conditions, and then fail in the attempt. It attempts something different, and succeeds as triumphantly as 'Othello' itself. In doing so it gives us what no other tragedy can give, and it leaves us, no less than any other, lost in astonishment at the powers which created it.

GERMAN CRITICISM

GOETHE (*Shakespeare und kein Ende*, 1813, § 1): Be another remark here made: it will be difficult to find a second poet in whose separate works there is always a different conception operative and throughout effective, as can be demonstrated in Shakespeare's various plays. Thus throughout *Coriolanus* there runs the vexation that the common people will not recognise the pre-eminence of their superiors. In *Julius Cæsar* everything revolves about the idea that the upper classes are unwilling to see the highest position occupied, because they vainly imagine that they can be effective as a body corporate. In *Antony and Cleopatra*, it is proclaimed with a thousand tongues that self-indulgence and achievement are incompatible.

G. G. GERVINUS (ii, 315): There arises, moreover, an ethical objection [to this play] which will prejudice the majority of readers against it, and against Coleridge's opinion of it. Among the *Dramatis Personæ* there is no great and noble character, and in the actions of the drama, no really elevating feature, either in its politics or in its love-affairs. This play seems to make us intuitively aware how much we should lose in Shakespeare, if, with his confessedly great knowledge of men and nature, there did not go, hand in hand, æsthetic excellence (the ideal concentration of actors and actions), and ethical excellence (the ideal height of what is represented as human nature). The poet had to set forth a debased period in his *Antony and Cleopatra*; for the truth of history, he did so adequately; but this did not exclude him from giving a glance at a better state of human nature, which, amid so much degradation, might comfort and elevate us. If we recall the *Historical Plays*, where Shakespeare had to depict generations, for the most part degenerate and ruined, we shall find that in *Richard II.* there was, as a compensation, a Gaunt and a Carlisle; and even in *Richard III.*, the few strokes that depicted the sons of Edward, are a beneficent counterpoise to the wide-spread wickedness. Here, however, there is nothing of the kind, and we may even affirm that the opportunity for such a counterbalance has been conspicuously evaded: it would surely have been easy, in the character of Octavia at least, to keep before us some views of what is more noble in human nature; even if it were by only a few traits, which would have exhibited her to us in action, where now she is merely described to us in words. Let me introduce an observation here, which will set this singular defect in *Antony and Cleopatra* in a still stronger light. It seems to us, in truth, as though Shakespeare, about 1607–10, had, we will not say a period but, seasons when he composed his poetry, in general, somewhat more carelessly, be it regarded either æsthetically or ethically. What may have been the cause of that which is here conjectured, we can hardly fathom. It is, indeed, possible, that at about this time his aversion to everything pertaining to the theatre, might have seized him more strongly; it may be also possible, that some indications of physical exhaustion had already set in, and that these may have been the cause of his retirement, and the first intimation of his early death.* Be the cause what it may, of the more negligent treatment of some works of this period, the fact itself seems incontestible.

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* Shakespeare died at the age of fifty-two years. This is early, but not quite as early as is often supposed. An average of the ages of JONSON, BEAUMONT, FLETCHER, MARSTON, MIDDLETON, GREENE, BURBADGE, ROWLEY, PEELE, and MASSINGER is forty-nine years and three-tenths.—ED.

(Page 318): We might imagine that he has placed the characters of Antony and Cleopatra in a more advantageous light than was befitting, and clothed the voluptuaries with a certain exalted splendour, that betrays a decided partiality for them. But whatever he did in this respect, was undoubtedly done, not from moral levity, but for æsthetic purposes. Had Shakespeare taken Antony exactly as he found him in Plutarch, never would he have been able to represent him as a tragic character, or have excited an interest in him in his relations with Cleopatra. . . . It is wonderful, how Shakespeare so preserved the historical features of Antony's character, as, on the one hand, not to make him unrecognizable, and yet, on the other, to make of him an attractive personage.

PAUL HEYSE (*Introd. to Trans.* ed. Bodenstedt, p. v, 1867): Two natures are here brought in contact, which, in good qualities as well as bad, are as completely complemental to each other, as their elevation is high above the average of mankind. A ruler of the universe, who has tasted to the last drop all that the world offers both of toil and of self-indulgence, meets a queen who can also say that nothing human is alien to her. Both stand at the very highest hey-day of life, and are in complete fullness of their powers. Long before reaching this point, both would have been, in modern phrase, *blasés*, had not the inexhaustible, classic life of the senses endowed each of them with eternal youth. Thus nature, by a species of necessity, binds them to each other; each beholds a recognised counterpart in the opposite sex. It is in both a final passion, which, because it is the last, blazes up with all the intensity of a first love; in a moment, it makes these two mature, world-worn beings, children again, and, with the same lightheartedness, as ever a Romeo or a Juliet, wafts them above all dangers of their time, and all duties of their station. The only difference between them and those two young lovers is that they were *conscious* of their state and had reduced their intoxicating revel to a system, and diversified their enjoyments with all the refinement of an exquisite art of living.

(Page vi): Up to this point [where Anthony leaves Octavia and returns to Cleopatra]the general public will understand the hero, and follow his conduct with sympathy. Thus far he differs in no respect from other enamoured heroes, who 'sich 'mit Männern schlagen, mit Weibern sich vertragen,'* and to whom a pardon for even some suspicious weaknesses will be extended for the sake of a certain romantic chivalry. But when, at the very crisis of his fate, he leaves the naval battle because his mistress from womanish timidity sets sail and flies,—from that moment he forfeits, in the opinion of the majority, all claim to any tragic sympathy, and it is doubtful if, throughout the rest of the play, he ever quite regains it. Here is a point, where, in my opinion, the psychological problem becomes too fine, too exceptional, too deep for a dramatic performance. The conception of a woman, with a power so demoniacal that it mystifies both sense and reason, as here floated before the imagination of the poet, perhaps before his memory,—for we must seek in the confessions of the *Sonnets* for the earliest studies of this Cleopatra,—will rarely find on the stage an incarnation, which, even to a certain extent, will justify the hero, in holding indifferent the gain or loss of a hemisphere in comparison with separation from his enchantress. When we can be brought to believe in such an elemental power of this passion, then and then only can we face the shame of this hero, not with a disapproving shrug, but with that tragic shock, which the horror of every inexorable fate always awakens

* That is, 'who fight with men, and flirt with women,' from a Student-song by Goethe.—ED.

in us. I must deny myself the illustration by separate examples of that lavish exuberance of characteristics wherewith the hand of genius has set forth the figure of the Egyptian Queen. I honestly believe it to be the very greatest masterpiece of female characterisation; alongside of which there can be placed no more richly devised figure in the whole literature of modern romance, whereof the strength lies in psychologic analysis and vivid contrasts. With equal poetic power and depth is the character of Anthony depicted to the very last; both are to be measured separately, just as both separately are overtaken by a fate so completely interwoven that the flame of passion, which transfigures them at the close with a wondrous glory, reflects its glow back to the beginning of the play and illumines many a shadow. The scholastic view, which turns Shakespeare into a conscientious moralist, above all things anxious to display, in the fate of mortals, the equipoise of guilt and expiation, appears, as it seems to me, in no single play in such embarrassing perplexity as in the presence of this tragedy; which undoubtedly preaches with a hundred tongues the lesson, in Goethe's striking words, that 'self-indulgence and achievement are incompatible.' But a single principle, founded on experience, and, among others, objectively contained in a poem, cannot on that account claim to be considered the soul of the whole work. If the poet had chosen this material in order to warn the world against being fooled by self-indulgence, because it disables the power of achievement, he would have devised the development very differently. In spite of the gross stain wherewith this hero of self-indulgence, this heroic *roué*, has defiled himself, his character decidedly overshadows the discreet, cool, efficient, and, in fact, victorious rival. Extremely few readers will waver in their choice as to which they would give the preference, to the cold-blooded Cæsar or to the warm-blooded Marc Anthony. And even an audience of women would not remain insensible to Cleopatra's charm. But if a majority could be really found, who, in spite of the tragic downfall, did not cease to deem the aristocratic autocracy of these natures as criminal, the minority could console themselves that they had on their own side the poet himself. There arose before him the dazzling apparition of such a pair, that 'stood up peerless,' and it stimulated his creative power. Whatsoever was holy and unholy in such a tie, everything that an average morality could plead against it, was undoubtedly as ever present to him as to his critics of today. And although it may not have stood written in history, his higher comprehension and knowledge of the world taught him the inflexible law that even the most highly endowed man must succumb as soon as he 'would make his will 'Lord of his reason.' Shakespeare, with his incorruptible honesty, neither concealed all this, nor adorned it. Nay, there are traces of even a certain defiance in the sharp prominence given to what is hateful and mean. He allows it freely to unfold itself in sharp realistic features of every-day life. In his heart, however, he is aware that he has but to await the propitious moment to melt all this dross into an irresistible glow and refine it. He could not have been the poet that he is, the richly endowed son of Mother Nature, had he not known himself to be a blood relation to whatsoever of nobility she had brought forth. When he saw, in this pair, the powers of a luxurious life bloom forth and wither in obedience to the law of all earthly things, a tragic pain broke from his heart, which had no rest until he had adorned their grave with all the treasures of poesy, and, by the most affecting funeral ceremony, rendered their death immortal.

B. TEN BRINK (p. 90): In *Antony and Cleopatra*, the third in the series of Roman dramas, we see, for the first time since *Romeo and Juliet*, a woman share on an equal

footing with the principal character in the action of a Shakespearean tragedy. But what a contrast between Juliet and Cleopatra: one, a young girl, hardly more than a child, whom the might of a pure and unselfish passion transforms into a woman, whose whole being is absorbed by this love which consummates her character and her life; the other, a courtesan of genius, if I may say so, with experience of life and the world, devoted to pleasure, practiced in all the arts of seduction, endowed by nature with an alluring witchery, to whom the fire of her love for Antony alone lends a glimmer of womanly dignity. Artistically considered, Cleopatra is, perhaps, the masterpiece among Shakespeare's female characters; given the problem, Shakespeare has solved it as no one else could have done. But what conflicts must his soul have endured, what bitter experiences must he have passed through, to have set himself such a problem, to have created a woman so widely different from all those he had pictured before—a woman so devoid of the ideal womanly graces, yet so irresistible, for whose sake Antony sacrifices the dominion of the world.

CARL PHILIPS (*Lokalfärbung in Shakespeare's Dramen*, p. 32, Köln, 1887): When we consider all these various points in retrospect, the conclusion is inevitable that Shakespeare, in his climatic and geographical references to the native land of Cleopatra, remains first of all a poet unsurpassed in truth to nature. Every student of geography, even without any thought of Egypt in his mind, would at once assign the land represented in this play to a chartographic zone wherein the climate, the flora, the fauna, and the human race were all thoroughly consistent. And at the same time the poet has striven to reflect symbolically, in the character of the land itself and especially in its animal life, the fatal nature of the passion of the hero and heroine—an aim which he has attained with his usual supremacy. Finally, the poet has given, as an illustration, an historical law, founded in the nature of all races. Wheresoever the inhabitants of any country in which nature yields her gifts in lavish, prodigal profusion, suffer themselves, by this profusion to be seduced to a love of pleasure, from that hour they are doomed to decay, and must become subject to an alien race from rougher climates. Without assuming that it was the poet's first or chief intention to give a proof of this, we can at least assert that, with a small expenditure of means, he has supplied it. At all events, in the drama before us, Shakespeare has penetrated to the creative power of Nature and has overheard her secrets; with greater truth can he say of himself, what the Soothsayer claims with self-conscious modesty, that 'in Nature's infinite book of secrecy a little I can read.' However widely critics may differ in their views of our poet's artistic power and perfection they are of one mind in a recognition of the uniformity of his local colouring. In conclusion let me quote the remarks of RÜMELIN at the close of his criticism of the Roman plays: 'Although Shakespeare makes his Roman heroes think and speak 'like English lords and barons,' says Rümelin,* 'he knew how to impart to his plays 'and to his characters a very effective geographic *nuance*; if he imagined himself in 'any particular country, his phantasy assumed a certain tinct which diffused itself 'over every object. Throughout *Macbeth*, *Hamlet*, *Lear* there blows a keen northern wind, but in *Romeo*, in *The Merchant of Venice* from the very first we feel the 'southern warmth. In like manner, these Roman plays seem to have a similar 'local colour, a warmer tone, as far as they may be said to have any specific tone 'at all.'

* *Shakespearestudien*, p. 108, 1866.

KARL FRENZEL (*Berliner Dramaturgie*, 25 May, 1871, i, 258): Cleopatra is of the race of Semiramis and of Zenobia, between her and Antony there is enacted not merely a love-story but a great political undertaking. Along side of the riotous festivities of Alexandria there was advancing a powerful political and social movement which was to shake the world. On this rock, of which he was only dimly conscious, rather than clearly perceiving it, Shakespeare's poetry was wrecked. It is not the continuous shifting of the scene, whereby we are chased as though by a storm from Alexandria to Rome on board of Pompey's galley, from Rome to Actium, and back to Alexandria; it is not the messengers, the servants, the guards, who necessarily, by their news, spin out the thread of the action, that break up and shatter the dramatic unity; it is the material itself, as Shakespeare has comprehended it, which has remained in the epic form of a chronicle. The poet has neither known how, out of the numberless persons, to select the most important, nor, out of the superabundance of circumstances, to eliminate the weightiest; consequently the drama lacks genuine core and deliquesces like pap [*breiartig*]. In not a single instance is the contrast between Antony and Octavius sharply defined, and the perpetual love-making of the hero and heroine, which rises and falls in a monotonous alternation from tender cooing to furious execrations, is at first comic, but at last tedious. Very possibly, admirers of Shakespeare may accept it differently, but to my taste, a good third of the speeches of Antony and of Cleopatra trenches close on the bombast of the weaker tragedy of Corneille. There is no attempt at a development of character in the grand style; from the beginning to the end, Cleopatra is a quarrelsome woman, who, in the scenes with the messenger and with Seleucus, strikingly proves that, on the old English stage such *rôles* of Furies and fish-wives could have been played only by young men, for whom they were written.

FRENCH CRITICISM

PASCAL (*Pensées, Première Partie. Article IX, No.* xlvi): Si le nez de Cléopâtre eût été plus court, toute la face de la terre aurait changé.

M. GUIZOT (*Notice. Translation*): There is in Antony a combination of strength and of weakness; inconstancy and fickleness are his attributes; generous, sensible, impassioned, but volatile he affords a proof that, with an extreme love of pleasure, a man of his temperament can, when circumstances require it, combine a lofty soul, capable of the noblest resolves, but who will for ever yield to the seductions of a woman. Cleopatra is the voluptuous and designing courtesan that history depicts; like Antony she is full of contrasts; she is, by turn, vain as a coquette and majestic as a queen; fickle in her thirst for pleasures, and sincere in her love for Antony; she seems created for him, and he for her. If her passion lacks the dignity of tragedy,—how misfortune ennobles it! How she rises to the grandeur of her rank by the heroism of her last moments! Worthy indeed, does she show herself to share Antony's tomb!

H. A. TAINE (i, 328): How much more visible is this impassioned and unfettered genius of Shakespeare in the great characters which sustain the whole weight of the drama! The startling imagination, the furious velocity of the manifold and exuberant ideas, the unruly passion, rushing upon death and crime, hallucinations, madness, all the ravages of delirium bursting through will and reason: such are the forces and

ravings which engender them. Shall I speak of dazzling Cleopatra, who holds Antony in the whirlwind of her devices and caprices, who fascinates and kills, who scatters to the winds the lives of men as a handful of desert-dust, the fatal Eastern sorceress who sports with life and death, headstrong, irresistible, child of air and fire, whose life is but a tempest, whose thought, ever re-pointed and broken, is like the crackling of lightning?

PAUL STAPFER (p. 398, *et seq.*): The subject of Shakespeare's tragedy is the guilty love of Antony and Cleopatra, a subject that would have presented an almost insuperable difficulty to a poor little poet of a narrow and mediocre type; quite at a loss, and biting his pen the while, he would have said to himself, 'What is to be 'done? Cleopatra is a very wicked woman, a *monster*, as Horace calls her,—a 'mixture of all we most hate and despise, she is a coquette, timid, cowardly, cring-'ing, perfidious, tyrannical, cruel and wanton. To interest decent people in such a 'creature is clearly impossible, except by making a selection from among the contra-'dictory features of her character, and since Plutarch speaks of her as being occasion-'ally generous, tender and devoted, heroic and sublime, I must convert the conception 'into the rule, and put an expurgated Cleopatra on the stage.' But Shakespeare reasoned in a very different manner. He started with the notion of Cleopatra as an enchantress, and he trusted with quiet confidence to the power of his poetry, and to his sure knowledge of the human heart, to make the same fascination that she exercised over her lovers be felt by us: her faults, her vices, her crimes—what do they matter? Besides which, it betrays a good deal of simplicity to suppose that certain sins which are repulsive in a man are equally odious when met with in a woman. A man is ugly, and has hard work to atone for his natural ugliness, but, as a poet has said,—and it is no empty compliment, but an astute psychological truth,—women, do what they will, are always charming: 'On en peut, par hasard, trouver qui sont 'méchantes; Mais qu'y voulez vous faire? Elles ont la beauté.'*

Shakespeare has not deemed it necessary to leave out any of the stains, big or little, in Cleopatra's character, as he was obliged to do in Antony's; and this, instead of depriving the lovely little monster of a single charm, only makes her the more irresistible.

FRANÇOIS-VICTOR HUGO (vol. vii, *Introd.* p. 9, *et seq.*): That which strikes us in Pascal's memorable apothegm on the destiny of man, is the prodigious disproportion between the fact and its consequences, between the means and its results, between the premises and the conclusion. 'The cause is a *je ne sais quoi* and its 'effects are terrifying.' Thoroughly to comprehend this disproportion, let us reduce to its lowest terms the action wherein it occurs: a spendthrift, smitten with a courtesan whom he lavishly supports, decides, in order to repair his fortune, to marry a woman whom he does not love; hardly has the ceremony been concluded before he returns to his mistress, to consume with her the dower of his wife. The deserted wife seeks the protection of her brother, who, in a rage, challenges the husband. A duel follows; the spendthrift falls, and the courtesan in despair commits suicide.—Suppose that the events, which I have just described, took place in the narrow circle of *bourgeoise* life,—what will be the result? A mere domestic tragedy, whereof the catastrophe will affect only some few lives immediately concerned. On the other

* Alfred de Musset.

hand, let these same events occur in the very highest circle of public life; let the courtesan be called Cleopatra, and let her wear a crown; let the spendthrift husband be called Antony and reign over the East; and let the brother who avenges the insulted wife be called Octavius and be master of the Occident; then the whole known world will find itself involved in a household quarrel; the mourning of one family will bring about the mourning of the human race. The earth will tremble beneath the tramp of armies, the sea under the weight of fleets; nation will challenge nation and both rush at each other; Alexandria will hurl defiance at Carthage; Rome and Athens will fly at each other's throats. A hundred thousand men, twelve thousand horses, three hundred ships will hardly suffice to uphold the cause of the courtesan; to the rescue will throng Bocchus, the king of Libya, Tarcodemus, the king of Cilicia, Archelaus, the king of Cappadocia, Philadelphus, the king of Paphlagonia, Mithridates, the king of Commagena, Adallas, the king of Thrace, Polemon, the king of Pontus, Manchus, the king of Arabia, Amynthas, the king of the Lycaonians and Galatheans, Herod, the king of the Jews, and the king of the Medes. Eighty thousand veterans, twelve thousand horsemen, and two hundred and fifty ships will not be too many to uphold the rights of the lawful wife; Italy, Spain, Gaul will send their legions, and Europe, from Slavonia to the Atlantic, will be in motion. O amazing logic of facts! Can a cause so puny have such vast results! Can a lever sufficient to lift the globe be found in the smile of a mad-cap girl? Marry! Because a man is enamoured of a girl, because he dotes on a *profil équivoque*, forsooth, a universal war must be kindled! Everywhere mothers must weep for their children, everywhere lovers must be torn from their sweethearts, everywhere hearts must be lacerated. Conscription takes the farmer from his furrow, the peasant from his cabin, the shepherd from his flock. The press-gang empties houses to fill the galleys; muleteers, harvesters, travellers on the road are seized by force,—it is Plutarch who tells it; the desert invades the cities; War and Chaos, torch in hand, rush over the earth; the heavens are reddened with a fateful glow, it is blazing villages, lit by squadrons,—the Orient and the Occident, for long ages defiant, have met at last. The shock befell before the promontory of Actium. The Orient recoils before the Occident.

(Page 16): Shakespeare for ever brings back the interest to this sovereign figure which gives to the work its unity. Present or absent, Cleopatra pervades the entire drama. Even at the feast which the young Pompey spreads for the Triumvirs aboard his galley, even at that monstrous orgy where wine turns the head of the noblest, where Lepidus rolls under the table, where Antony staggers and where Cæsar stammers, it is Cleopatra who, unperceived, presides. Cleopatra is the fatal enchantress who initiated Rome into the startling mysteries of oriental voluptuousness. She is the invisible sorceress who sweeps the masters of the globe into the dizzy whirl of an Egyptian bacchanal. . . . Cleopatra is the supreme type of seduction. The spell which she weaves is the greatest triumph of feminine magic. Her sisters, the other heroines of Shakespeare, attract us only by their virtues and by their qualities; she, she enchants us by her very faults, her very weaknesses. . . . Fully assured of the irresistible charm of his heroine, the poet does not, for a single instant, suffer us to be under any illusion. From the very beginning of the drama, at the moment when she enters on the arm of her lover, he tells us what she is with the utmost frankness. 'Look,' he cries, 'and you shall see in him The triple pillar of the world transform'd 'Into a strumpet's fool.' Away with reticence, away with ambiguity! Shakespeare has neither the timidity of Corneille nor that of Dryden; he does not evade the sub-

ject, he faces it full front. He does not deny his heroine, he proclaims her. It is a 'strumpet' that he installs on the scene; it is to a 'strumpet' that he attracts our interest; it is for a 'strumpet' that he demands our pity; it is for the death of a 'strumpet' and her lover that he exacts our tears. Omnipotence of genius! In this drama, where an outraged wife reclaims her rights from a courtesan, it is not the wife who enlists our sympathy, it is the courtesan! She whom we compassionate, is not Octavia, the austere, the chaste; it is this light o' love whom Antony had found as a 'morsel cold upon dead Cæsar's trencher.' But by what means has the poet been enabled to produce such a change in the consciences of the spectators, and to concentrate on Cleopatra all the sympathy that should be due to Octavia? To work this miracle Shakespeare needed to tell nothing but the truth; he had merely to reveal to us the profound sentiment which inspired his heroine. Cleopatra had in her heart the flame that purifies everything: she loves. It is by love that the royal courtesan stands revealed; it is by love that she is rehabilitated. Ay, this Antony whom she teases, whom she torments, whom she maddens, this Antony whom at one moment she abjures and unscrupulously deceives with Thyreus, she loves him, she loves him to distraction. Do you doubt? Listen. The minute that Antony is absent, Cleopatra is utterly desolate. She thinks only of him, she speaks only of him; she intoxicates herself with mandragora to sleep out the great gap of his absence.

(Page 20): In Plutarch Antony lives long with Octavia, in Shakespeare the marriage was a mere formality. Who does not see in this perversion of history, by the hand of genius, a feature of exquisite delicacy? The poet would not suffer his hero to be for a single instant unfaithful to his heroine; he has not permitted a single treason, even if legalised, to profane this sanctified adultery. To Shakespeare, the union of Antony and Octavia was never aught else than an ephemeral bargain arranged by policy; but his union with Cleopatra is an everlasting compact, sealed by devotion. Thus the poet does not hesitate to sacrifice the first to the second. In his eyes, that which sanctifies the relations between man and woman is less social convention than the natural law. Let two beings love each other, let them live the one for the other, that is sufficient; they are affianced for ever, all other engagements to the contrary notwithstanding. In the eyes of posterity, as in Shakespeare's, the spouse of Antony is no longer Octavia, it is Cleopatra. The intensity of the passion is its legitimacy.

What a contrast between Antony and Cleopatra, Romeo and Juliet. The latter are young, loyal, and candid; there is never a wrinkle on their brow nor remorse in their heart; their characters are pure like their affection; their souls are as virgin as their bodies. Their accord is a continuous effusion of tenderness; it is an harmonious duet with not a murmur of discord. What he dreams, she sees; what she perceives he accepts. Sighs answer to sighs, tears to tears, kisses to kisses. The innocence of the Christian lovers is equaled only by the corruption of the pagan lovers. Antony is as vicious as Romeo is honest; Cleopatra is as dissolute as Juliet is chaste. The union of the Roman and the Egyptian is the evil conjunction of two great souls which absolute power has made monstrous; this union is sombre like the storm, raucous like a debauch, dishevelled like an orgy. The nations crushed by despotism contemplate with terror this Titanic passion which roars above their heads and bursts forth in bolts of lightning. Between the Triumvir and the Queen of Egypt there are only quarrels, recriminations, sarcasms, invectives! But what does it matter! They love each other; and such is the grandeur of their love that we forget their crimes. . . .

Our compassion rebels against our equity, and the death of Antony and Cleopatra wounds us as sorely as the death of Romeo and Juliet. In sooth, the same fatality which hurries on the latter, drives on the former. For the one as for the other, suicide is a necessity. The likeness between the two catastrophes is such that it seems as though in preparing them, destiny had plagiarised itself. This surprising analogy has not been adequately considered, which, even in the details, provokes comparison. The two *dénoûments* take place amid the same funereal scenes; on the one hand it is the tomb of the Ptolemies, on the other the tomb of the Capulets. Run down by adversity the pagan lovers, like the Christian lovers, are driven to bay at the sepulchre; it is to the sepulchre that they betake themselves; at the sepulchre is their last tryst. In the two dramas, the same error is followed by the same consequences: Antony believes Cleopatra dead and kills himself; Romeo believes Juliet dead and kills himself. The attachment of the women keeps pace with the devotion of the men; both refuse to save themselves. The one resists the solicitations of Cæsar, the other the prayer of Friar Laurence. 'I trust only my 'resolution,' says one, as she applies the aspic. 'I will not away!' cries the other, and she seizes the poniard. Conclusion sublime! Between these two couples who have lived so differently, infinite love has suppressed all differences; it effaces all distinction between the innocent and the guilty; it makes the dying Egyptian the equal in agony of the Veronese, it gives to adultery the august majesty of marriage. 'Hus-'band, I come.' Yes, the same name that Juliet gives to Romeo, Cleopatra at last conquers the right to give to Antony; at the moment when she kills herself for him, she may well be permitted to call him her husband. The two lovers in dying have exchanged the kiss of an eternal betrothal. Between her and him, there is no more separation to be feared, no divorce possible. . . . Entombed by their conqueror, Antony and Cleopatra repose side by side in the nuptial grave. Death has been their marriage.

ANTHONY

Rev. Dr R. C. TRENCH (*Plutarch*, etc., London, 1873, p. 56): The Antony of history, of Plutarch himself, would have been no subject for poetry. Splendidly endowed by nature as he was, it would yet have been impossible to claim or create a sympathy for one so cruel, dyed so deeply in the noblest blood of Rome, the wholesale plunderer of peaceful cities and provinces that he might squander their spoils on the vilest ministers of his pleasures; himself of orgies so shameless, sunken in such a mire of sin; in whom met the ugliest features, and what one would have counted beforehand as the irreconcilable contradictions, of an Oriental despot and a Roman gladiator. And yet, transformed, we may say transfigured by the marvellous touch, the Antony of Shakespeare, if not the veritable Antony of history, has not so broken with him as not to be recognizable still. For the rest, what was coarse is refined, what would take no colour of goodness is ignored, what had any fair side on which it could be shown is shown on that side alone. He appears from the first as not himself, but as under the spells of that potent Eastern enchantress who had once held by these spells a Cæsar himself. There are followers who cleave to him in his lowest estate, even as there are fitful gleams and glimpses of generosity about him which explain this fidelity of theirs; and when at the last we behold him standing amid the wreck of fortunes and the waste of gifts, all wrecked and wasted by himself, penetrated through and through with the infinite shame and sadness of such a close to such a life, the whole range of poetry offers no more tragical figure than he is, few that

arouse a deeper pity; while yet, ideal as this Antony of Shakespeare is, he is connected by innumerable subtle bands and finest touches with the real historical Antony, at once another and the same.

CLEOPATRA

A. SKOTTOWE (ii, 240): Shakespeare has not been successful in conveying an idea of the elegance of Cleopatra's mind. Neither her manners, thoughts, nor language, impress us with a conviction of her possessing those accomplishments which [Plutarch] ascribes to her.

MRS JAMESON (ii, p. 120, *et seq.*): Of all Shakespeare's female characters, Miranda and Cleopatra appear to me the most wonderful. The first, unequalled as a poetical conception; the latter, miraculous as a work of art. If we could make a regular classification of his characters, these would form the two extremes of simplicity and complexity; and all his other characters would be found to fill up some shade or gradation between these two. Great crimes, springing from high passions, grafted on high qualities, are the legitimate source of tragic poetry. But to make the extreme of littleness produce an effect like grandeur—to make the excess of frailty produce an effect like power—to heap up together all that is most unsubstantial, frivolous, vain, contemptible, and variable, till the worthlessness be lost in the magnitude, and a sense of the sublime spring from the very elements of littleness,—to do this, belonged only to Shakespeare, that worker of miracles. Cleopatra is a brilliant antithesis, a compound of contradictions, of all that we most hate, with what we most admire. The whole character is the triumph of the external over the innate; and yet like one of her country's hieroglyphics, though she present at first view a splendid and perplexing anomaly, there is deep meaning and wondrous skill in the apparent enigma, when we come to analyze and decipher it. But how are we to arrive at the solution of this glorious riddle, whose dazzling complexity continually mocks and eludes us? What is most astonishing in the character of Cleopatra is its antithetical construction —its *consistent inconsistency*, if I may use such an expression—which renders it quite impossible to reduce it to any elementary principles. It will, perhaps, be found on the whole, that vanity and the love of power predominate; but I do not say it *is* so, for these qualities and a hundred others mingle into each other, and shift, and change, and glance away, like the colours in a peacock's train. In some others of Shakespeare's female characters, also remarkable for their complexity (Portia and Juliet, for instance), we are struck with the delightful sense of harmony in the midst of contrast, so that the idea of unity and simplicity of effect is produced in the midst of variety; but in Cleopatra, it is the absence of unity and simplicity which strikes us; the impression is that of perpetual and irreconcileable contrast. The continual approximation of whatever is most opposite in character, in situation, in sentiment, would be fatiguing, were it not so perfectly natural: the woman herself would be distracting, if she were not so enchanting. I have not the slightest doubt that Shakespeare's Cleopatra is the real historical Cleopatra—the 'Rare Egyptian'—individualised and placed before us. Her mental accomplishments, her unequalled grace, her woman's wit and woman's wiles, her irresistible allurements, her starts of irregular grandeur, her bursts of ungovernable temper, her vivacity of imagination, her petulant caprice, her fickleness and her falsehood, her tenderness and her truth, her childish susceptibility to flattery, her magnificent spirit, her royal pride, the gorgeous eastern colouring of the char-

acter; all these contradictory elements has Shakespeare seized, mingled them in their extremes, and fused them into one brilliant impersonation of classical elegance, Oriental voluptuousness, and gipsy sorcery. What better proof can we have of the individual truth of the character than the admission that Shakespeare's Cleopatra produces exactly the same effect on us that is recorded of the real Cleopatra? She dazzles our faculties, perplexes our judgement, bewilders and bewitches our fancy from the beginning to the end of the drama, we are conscious of a kind of fascination against which our moral sense rebels, but from which there is no escape. The epithets applied to her perpetually by Antony and others confirm this impression: 'enchanting queen!'—'witch'—'spell'—'great fairy'—'cockatrice'—'serpent of 'old Nile'—'thou grave charm'—are only a few of them. . . . In representing the mutual passion of Antony and Cleopatra as real and fervent, Shakespeare has adhered to the truth of history as well as to general nature. On Antony's side it is a species of infatuation, a single and engrossing feeling: it is, in short, the love of a man declined in years for a woman very much younger than himself, and who has subjected him by every species of female enchantment. In Cleopatra the passion is of a mixt nature, made up of real attachment, combined with the love of pleasure, the love of power, and the love of self. Not only is the character most complicated, but no one sentiment could have existed pure and unvarying in such a mind as hers; her passion in itself is true, fixed to one centre; but like the pennon streaming from the mast, it flutters and veers with every breath of her variable temper: yet in the midst of all her caprices, follies, and even vices, womanly feeling is still predominant in Cleopatra; and the change which takes place in her deportment towards Antony, when their evil fortune darkens round them, is as beautiful and interesting in itself as it is striking and natural. Instead of the airy caprice and provoking petulance she displays in the first scenes, we have a mixture of tenderness, and artifice, and fear, and submissive blandishment. Her behaviour, for instance, after the battle of Actium, when she quails before the noble and tender rebuke of her lover, is partly female subtlety and partly natural feeling.

The Cleopatra of Fletcher reminds us of the antique colossal statue of her in the Vatican, all grandeur and grace. Cleopatra in Dryden's tragedy is like Guido's dying Cleopatra in the Pitti Palace, tenderly beautiful. Shakespeare's Cleopatra is like one of those graceful and fantastic pieces of antique Arabesque, in which all anomalous shapes and impossible and wild combinations of form are woven together in regular confusion and most harmonious discord; and such, we have reason to believe, was the living woman herself, when she existed upon this earth.

H. HEINE (v, 288): For Cleopatra is a woman. She loves and betrays at the same time. It is a mistake to believe that women when they betray us have ceased to love. They follow only their inborn nature; and if they do not wish to empty the forbidden cup, they like at least to sip from it, or lick the brim, just to see what poison tastes like. . . . Yes, this Cleopatra is a woman in the blessedest and cursedest sense of the word! She reminds me of that saying of Lessing, 'When God made woman 'He took too fine a clay!' The extreme delicacy of His material seldom agrees with the requirements of life. This creature is at once too good and too bad for this world. Most charming attractions are here the cause of most repulsive frailties. With enchanting truth Shakespeare depicts, even at the first appearance of Cleopatra, the variegated fluttering spirit of caprice which is always rampant in the brain of the beautiful queen, not seldom bubbling over in the most notable questions and desires,

and is perhaps really to be regarded as the final cause of all her actions and behaviour. . . . From the excited, unbalanced mind of Cleopatra, made up of extremes shuffled together, a mind oppressively sultry, there flashes, like heat-lightning, a sensuous, wild, and brimstone-yellow wit, which frightens rather than pleases. Plutarch gives us an idea of this wit, which shows itself more in deeds than words. . . .

The surroundings of Cleopatra are as intensely witty as her character. This capricious, pleasure-seeking, ever-veering, feverishly coquettish woman, this antique Parisienne, this goddess of life, scintillated and ruled over Egypt, the stark, silent land of the dead. You know it well, that Egypt, that Mizraim full of mystery, that Nile with its narrow valley, looking like a coffin. In the high reeds grins the crocodile, or the exposed babe of Revelation whimpers. Rock temples with colossal pillars, whereon appear caricatures of sacred animals of horribly varied hues. At the portal nods a monk of Isis, with hieroglyphic head-gear. In luxurious villas, mummies take their siestas, and the gilded masks protect them from the swarms of carrion flies. There stand slender obelisks and squat pyramids, like dumb thoughts. In the background we are greeted by the Ethiopian mountains of the Moon, hiding the sources of the Nile. Everywhere Death, Stone, and Mystery. And over this land, there ruled as queen the beautiful Cleopatra. How witty God is!

CHARLES BATHURST (p. 131): The character of Cleopatra is fully like that of a queen, in boldness, pride and command. But not at all otherwise. Her passions are those of a mere ordinary woman, who has no respect for herself. This may have been the case in fact with many queens, in private, because they have less to control them than other people; but it certainly ought not to be so represented. Her love for Antony is much inferior in depth, steadiness, and sincerity to his for her: but this was required by the events of the history. However, Shakespeare has put some very fine things here and there in her speeches, has made her interesting throughout, and winds her up at the last, partly by showing the attachment of her attendants to her, most magnificently.

HENRY GILES (p. 143): With more commanding sweep of character and intellect, we have impassioned womanhood in Cleopatra. Wonderful she is in her grand and dazzling loveliness. Full of soul, full of power, and full of poetry, she is the very majesty of voluptuousness; she could beat Antony himself in the strength and endurance of carousal. 'O, times,' she says, 'I laughed him out of patience, and 'that night I laughed him into patience, and next morning, ere the ninth hour, I 'drunk him to his bed.' Ambitious, yet sensuous; cunning, yet intellectual; insidious, yet bold; high and daring in her aims, she contrives to combine politics with pleasure. Keen in her understanding, yet gorgeous in her imagination, she knew how to conceal a plan within a pageant, and her pageantry was the pageantry of a goddess. Vehement as she was subtle, her pleasures were as ocean-tides; they surged up from the dark depths of her impassioned soul. Daughter of the Ptolemies, queen of olden and mystic Egypt, with the rich genius of Greece and the hot blood of Africa, she was at once poetess, sovereign, and enchantress; grace, mingled with force, concealed the grossness of her excess; something of the artistic entered into the wildest extravagance of her luxuries: even in her vices she was brilliant and imperial. It was meet that her lovers should be masters of the world; with no lower suitors would imagination be content to mate her. If *she* must bend her sceptre to the sword of Cæsar, it was still right that *he* should bow his head to the royalty of

her beauty: *his* was the victory of force, *hers* of fascination; *he* was strong in his legions, *she* was strong in herself; *he* conquered the world, and *she* conquered *him*. The august and godlike Julius humbled himself before her. The impetuous and magnificent Antony became a mere child to her command. What measure shall we find for that combination of womanly witchery and womanly genius, the result of which we observe in the subjugation of two such men as haughty Julius and inconstant Antony? It required the mind of Shakespeare properly to conceive it, and by Shakespeare only it has sufficiency of expression.

GERALD MASSEY (*Secret Drama*, etc., 1872, p. 482): There was a woman in the North, whom Shakespeare had known, quite ready to become his life-figure for this siren of the east [Cleopatra]; her name was Lady Rich. A few touches to make the hair dark, and give the cheek a browner tint, and the change was wrought. The soul was already there, apparelled in befitting bodily splendour. She had the tropical exuberance, the rich passionate life, and reckless impetuous spirit; the towering audacity of will, and breakings-out of wilfulness; the sudden change from stillness to storm, from storm to calm, which kept her life in billowy motion, on which her spirit loved to ride triumphing, although others went to wreck; the cunning—past man's thought—to play as she pleased upon man's pulses; the infinite variety that custom could not stale; the freshness of feeling that age could not wither; the magic to turn the heads of young and old, the wanton and the wise! Her 'flashes of nature' were lightning-flashes! A fitting type for the witch-woman, who kissed away kingdoms, and melted down those immortal pearls of price—the souls of men—to enrich the wine of her luxurious life! The very 'model for the devil to build mischief on,' or for Shakspeare to work by, when setting that 'historic abstraction' all aglow with a conflagration of passionate life, and making old Nile's swart image of beauty in bronze breathe in flesh and blood and sensuous shape once more to personify eternal torment in the most pleasurable guise. The hand of the Englishwoman flashes its whiteness too, in witness, when she offers to give her 'bluest veins to kiss,' forgetful that it was black with 'Phœbus' amorous pinches.' The 'lascivious Grace, *in* '*whom all ill well shows*.'(—*Sonnet* 40) is that 'serpent of old Nile,' who was cun-'ning, past man's thought;' she who is asked, in *Sonnet* 150,—'Whence hast thou '*this becoming of things ill* That in the very refuse of thy deeds, There is such 'strength and warrantise of skill That in my mind thy worst all best exceeds?' is the same person, of whom it is said in the tragedy, 'the *vilest things become* '*themselves in her*;' the lady addressed in *Sonnet* 96—'Thou mak'st faults graces 'that to thee resort, As on the finger of a thronéd Queen, The basest jewel will 'be well esteemed; So are those errors that in thee are seen To truths trans-'lated, and for true things deemed—' is one with the 'Wrangling Queen, Whom 'everything becomes, to chide, to laugh, To weep: whose every passion fully strives 'To make itself, in thee, fair and admired!' This verisimilitude is not casual, it comes from no inadvertence of expression, but goes to the life-roots of a personal character, so unique, that the Poet on various occasions drew from one original—the Lady Rich.

EDWARD DOWDEN (p. 312): We do not mistake this feeling of Cleopatra towards Antony for love; but he has been for her (who had known Cæsar and Pompey), the supreme sensation. She is neither faithful to him nor faithless; in her complex nature, beneath each fold or layer of sincerity lies one of insincerity, and we cannot

tell which is the last and innermost. Her imagination is stimulated, and nourished by Antony's presence. And he in his turn finds in the beauty and witchcraft of the Egyptian, something no less incommensurable and incomprehensible. Yet no one felt more profoundly than Shakspere,—as his *Sonnets* abundantly testify,—that the glory of strength and of beauty is subject to limit and to time. What he would seem to say to us in this play, not in the manner of a doctrinaire or a moralist, but wholly as an artist, is that this sensuous infinite is but a dream, a deceit, a snare. At every moment in this play we assist at a catastrophe—the decline of a lordly nature. At every moment we are necessarily aware of the gross, the mean, the disorderly womanhood in Cleopatra, no less than of the witchery and wonder which excite, and charm, and subdue. We see her a dissembler, a termagant, a coward; and yet 'vilest 'things become her.' The presence of a spirit of *life* in Cleopatra, quick, shifting, multitudinous, incalculable, fascinates the eye, and would, if it could, lull the moral sense to sleep, as the sea does with its endless snakelike motions in the sun and shade. She is a wonder of the world, which we would travel far to look upon.

F. S. Boas (p. 475, *et seq.*): Cleopatra is among Shakspere's women what Falstaff is amongst his men. Both have the same infinite complexity of nature in which seemingly contradictory qualities are reconciled, and both the same paradoxical grandeur compounded out of all that is most morally worthless. Fascination radiates equally from either personality, and as Falstaff, when completely bankrupt in honour and fortune, is still the knight and the gentleman, so Cleopatra, guilty of the most detestable and squalid forms of misconduct, remains every inch a queen. In the Boar's Head Tavern and in the Palace at Alexandria a similar struggle is being waged: the venue is changed, and the weapons, but an identical principle is at stake. Falstaff had sought to defeat moral facts by the dazzling play of an inexhaustible humour; Cleopatra substitutes the no less dazzling play of an inexhaustible personal charm, wherein beauty, as Plutarch expressly states, was only a minor element. Perfect beauty could indeed scarcely be the portion of this 'gipsy,' with 'Phœbus' amor-'ous pinches black,' but she has the more talismanic gifts of perennial youth and endless versatility of attraction. . . . Antony's names for her, 'serpent of old Nile,' and 'great fairy,' testify to a spell that seems wellnigh more than human. Yet its potency really springs from her unabashed revelation of a womanhood dowered with every captivating attribute save those which have a moral source. The Cleopatra of Shakspere, and indeed of Plutarch, anticipates a type of which the modern stage is often supposed to be the originator. This *demi-mondaine* born in the purple, with her hot and cold fits, her mingled restlessness and languor, her passion at once false and true, her lavishness and her avarice, her seductive wiles varied by outbursts of ferocity or coarseness—what essential aspect of courtesan-nature has the realism of today discovered which is not to be found in this wonderful picture? Fate provides for a unique manifestation of the myriad possibilities of Cleopatra's character when it throws Antony into her toils. In her youth she had been Cæsar's paramour, but to the conqueror and statesman this dalliance had been only an interlude amidst the serious work of war and government. Antony is of other mould, and is, in fact, as completely the masculine counterpart of Cleopatra as Benedick was of Beatrice. The emotional homage which in earlier days he had lavished on Cæsar is now poured forth yet more unreservedly at the feet of the Egyptian Queen. In her, Antony finds a being who satisfies the boundless craving of his richly endowed sensuous nature. Yet this passion, so mutually enthralling, so opulent of delight, is not, in any true

sense, love. The souls of Antony and Cleopatra have never for one moment mingled. The gorgeous fabric of their bliss totters from hour to hour on an unstable foundation. Antony is always on the watch for treachery on the part of the 'gipsy,' and Cleopatra is ever fearful that her paramour will be drawn from her side by his bond as a husband, or his ambition as a ruler.

G. BRADFORD, Jr. (*Poet Lore*, Vol. x, No. 4, 1898, p. 529): The exact proportion of madness and sanity in Hamlet must always remain a question, and so with Cleopatra. I, at least, do not feel clear as to her good faith to Antony. That she loves him there is no doubt at all, loves him as she is capable of loving. But it is more than doubtful whether she kills herself for love of him or in sheer desperation to avoid the scorn and vengeance of Cæsar. I greatly fear that if she had been confident of Cæsar's favour, confident of reigning in Rome as she had reigned in Alexandria, Antony's poor dust might have tossed forgotten in the burning winds of Egypt. And yet, I do not know,—who can know? That is precisely what gives the character its charm. History leaves us in the same doubt. Shakespeare may have had no definite opinion on the point. Cleopatra may not have considered it herself. She adored Antony. She had the pride of her race. She would not see, 'Some squeaking Cleo-'patra boy her greatness,' and she dies as she lived, a supreme mystery.

OCTAVIA

MRS JAMESON (ii, pp. 169–174): I do not understand the observation of a late critic, that in this play 'Octavia is only a dull foil to Cleopatra.' Cleopatra requires no foil, and Octavia is not dull, though in a moment of jealous spleen, her accomplished rival gives her that epithet. 'The sober eye of dull Octavia.'—V, ii. It is possible that her beautiful character, if brought more forward and coloured up to the historic portrait, would still be eclipsed by the dazzling splendour of Cleopatra's: for so I have seen a flight of fireworks blot out for a while the silver moon and ever burning stars. But here the subject of the drama being the love of Antony and Cleopatra, Octavia is very properly kept in the background, and far from any competition with her rival: the interest would otherwise have been unpleasantly divided, or rather Cleopatra herself must have served but as a foil to the tender, virtuous, dignified, and generous Octavia, the very *beau-ideal* of a noble Roman lady—'Admired Octavia, whose beauty claims No worse a husband than the best of men; 'Whose virtue and whose general graces speak That which none else can utter.' . . . The character of Octavia is merely indicated in a few touches, but every stroke tells. We see her with 'downcast eyes sedate and sweet, and looks demure,'—with her modest tenderness and dignified submission—the very antipodes of her rival! Nor should we forget that she has furnished one of the most graceful similes in the whole compass of poetry, where her soft equanimity in the midst of grief is compared to 'The swan's down feather That stands upon the swell at flood of tide, And neither 'way inclines.' The fear which seems to haunt the mind of Cleopatra, lest she should be 'chastised by the sober eye' of Octavia, is exceedingly characteristic of the two women: it betrays the jealous pride of her, who was conscious that she had forfeited all real claim to respect; and it places Octavia before us in all the majesty of that virtue which could strike a kind of envying and remorseful awe even into the bosom of Cleopatra. What would she have thought and felt, had some soothsayer foretold to her the fate of her own children, whom she so tenderly loved? Captives, and exposed to the rage of the Roman populace, they owed their existence to the

generous, admirable Octavia, in whose mind there entered no particle of littleness. She received into her house the children of Antony and Cleopatra, educated them with her own, treated them with truly maternal tenderness, and married them nobly.

OCTAVIUS

PAUL STAPFER (p. 409): In the whole range of historical figures it would be difficult to find one more disagreeable, more ugly, and more repulsive than Cæsar's nephew, Octavius, who afterwards became the renowned Augustus, so chanted and glorified by the poets. Not that he was a monster of wickedness; comparatively speaking at least and placed by the side of the more thorough-going ruffians who were members of his august family, he could hardly be called so. But from a poetical point of view this is just where his fault lies; had he been more frankly and boldly wicked he would have been less detestable. Schiller has very truly remarked that a robber gains, poetically speaking, by being also a murderer, and that a man who lowers himself in our æsthetic esteem by some paltry rascality, may raise himself by the commission of a great crime. But in a mean shivering creature, who used to regale himself upon an ounce of bread and a few dried raisins, and in winter wore four tunics under his toga, it is impossible to feel any vivid interest. Military courage, we know, was not one of his virtues. His favourite maxims, 'Precaution is bet-'ter than boldness,' 'Make haste slowly,' etc. were of much the same unheroic character as the saying that Louis XI. was so fond of repeating: 'In war the honour is 'his who gains the most by it.' . . . He has often, like many other persons whose whole wit consists in preserving a judicious silence, been taken for a deep thinker, but his solemn and mysterious manner only hides the emptiness beneath. Nothing is more irritating for purposes of analysis than this kind of colourless character, which has nothing original or worth studying about it, and which defies all definition, because its indefinite and varying features cannot possibly be brought into any sort of unity. For instance, Octavius was cruel from inclination as well as from policy, and several instances of his cruelty are related by Suetonius which Caligula himself might have envied: but he had his moments of moderation and clemency notwithstanding, and it is to one of these slight attacks of generosity that he owes the reputation of magnanimity which he has obtained through the too great benevolence of Corneille, who was ever on the watch for what was grand and noble. The death of his enemy Antony inspired him, according to Suetonius, with feelings of delight, but according to Plutarch, he withdrew into his tent and wept and lamented. Shakespeare here, as always, follows Plutarch; but his conduct is not of the slightest importance, nor is it even necessary to suppose that his tears were hypocritical: with this thin coating of sensitiveness he might easily be affected for an instant by the 'breaking of so great 'a thing.' A passive instrument in the hands of fortune, tame and colourless, without one ray of poetry in his nature, Octavius both in history and in Shakespeare is an absolutely vapid and insipid personage. To take him as the representative of an iron will, cold, patient, and certain of his aim, as some commentators have done, and to contrast him with the lavish splendour of a brilliantly gifted nature, whirled away by a fatal passion, like that of Antony, is assuredly to do him too much honour. We meet with many practical men of action in Shakespeare's plays who are tolerably worthy of forming a contrast to the more poetical but less sensible hero, such as Fortinbras in *Hamlet*, Alcibiades in *Timon of Athens*, and Cassius in *Julius Cæsar*; but we may be allowed to doubt whether Octavius had any very real practical merit, and whether the appearance he had of it was not entirely due to the egregious folly

and infatuation of his opponent, by force of contrast with which, the faintest signs of ability or wisdom would become magnified. When Antony, after his defeat, challenged Octavius to single combat, it was not necessary for him to be a wise man, to shrug his shoulders at a challenge so obviously absurd,—not to be a hero was quite sufficient. It was not Octavius, but the star of his destiny that won the battle of Actium: Cleopatra took flight, her lover followed her, and Octavius, as usual, had only to let the gods act for him. At most, he only fills in the tragedy the place of the principal agent in Antony's predestined downfall.

DRAMATIC VERSIONS

IN 1552 there was published in France a drama called *Cleopatre Captive*, which was the first tragedy to appear in the French language. It was written by ESTIENNE JODELLE, 'fieur du Lymodin,' who was born in Paris in 1532, and died at the age of forty-one in 1573, when Shakespeare was nine years old. In construction this tragedy was modelled on the Drama of Seneca; in some respects it shows the influence of the Greek tragedians also,—the Chorus shares in the dialogue, which is rare, I think, in Seneca, and, in the *Second Act*, it is divided into Strophes and Antistrophes. Its *Dramatis Personæ* are as follows: The Shade of Antony, Cleopatra, Eras, Charmium, Octavian Cæsar, Agrippa, Proculeius, Chorus of Alexandrian Women, Seleucus. The First Scene is laid in Purgatory, and consists of a soliloquy by the Shade of Antony who laments the sad fate brought on him by the gods, through their jealousy of his greatness; he reviews his past life, and his fatal infatuation for Cleopatra, whom he bitterly denounces. Purgatorial fires having already had some effect, the Ghost laments his cruel treatment of his wife, Octavia, and furthermore,

> 'I chased my tender children from my side
> And warmed that murderous serpent in my bosom
> Which coiled about me, and deceived my soul,
> While pouring deadly venom o'er my life.'*—p. 110, *recto*.

But he is resolved that he will not remain all alone in torment; before the sun, now rising, sets, Cleopatra must die. He has appeared to her in a dream, and commanded her, after having given his corpse an honourable burial, to kill herself,

> 'Or' se faisant compagne en ma peine et tristesse
> Qui s'est faite long temps compagne en ma liesse;'—p. 110, *verso*.

which has really a show of justice and fair play. In the next Scene Cleopatra rehearses to Eras and Charmium, the events of her life, much in the same style as Antony had narrated his past story, but, not having had as yet the advantage of Purgatorial flames, her remorse is not so deep. She refers with terror to her dream, and decides that Antony's commands must be obeyed; moreover, every horror is to be endured rather than be taken to Rome for Cæsar's triumph. The Chorus, at the close of the *Act*, shows a close imitation of Seneca by beginning with a description, by no means without charm, of a sunrise and an opening day. It inevitably challenges comparison with the fine description by the Chorus at the end of the *First Act* in the *Hercules Furens*, beginning, 'Jam rara micant sidera prono Languida

* A recent writer (*Athenæum*, 11 August, 1906), in speaking of blank verse, says with truth, 'it is criminally easy to write it execrably, and almost impossible to 'write it well.' Here, and in the translations, in blank verse, from the French, German, and Italian of the following *Versions*, I enact the criminal.

'mundo,' etc. In the next *Act* Octavius boasts to Agrippa and Proculeius of his grandeur and of his mighty exploits, beginning with the self-complacent assertion that no one under heaven's cope has been so favoured by the gods as he himself. But his career will be incomplete if he cannot take Cleopatra in triumph to Rome. Proculeius describes the manner in which he captured the queen, wherein Jodelle closely follows Plutarch. Octavius bids him dispossess Cleopatra of all thoughts of suicide. In the *Third Act* there is a conference between Octavius and the Queen. The latter displays the letters of Julius Cæsar, wherefrom it appears that Jodelle consulted Dion Cassius as well as Plutarch. In Cleopatra's appeals, as a queen, for compassion, in her lamentations for Antony, and in her despairing commiseration of her own bitter lot, the drama rises, I think, to its highest point of tragedy. 'Unless,' Cleopatra, addressing Octavius, plaintively begins:

'Unless the grief, imprisoned in my breast,
Far, far surpassed this final plaint of mine
Thou wouldst not see thy poor slave at thy feet.
No words of mine are equal to the grief,
Which, throbbing, has consumed me all within,—
My tears, my moans, and all my heavy sighs.
Art thou surprised that this word "separation"
Has power to put my steadfastness to flight?
To separate! ye gods! I know its meaning!
If this sad war had only been foreseen,
It had been better for me, luckless queen,
To have separated from him during life.
His bitter grief could then have been prevented!
I could have warded off all cruel blows,
Because I had the means and chance, with hope
Of seeing in full secresy his face.
But now a hundred,—hundred-hundredfold
I've suffered from this bitter war; by it
I've lost my lands, my kingdom,—and my all!
And I have seen my life, and my support,
My joy, my universe, take his own life!
And, bleeding as he was, all cold and wan,
I strove to warm him with my own hot tears,
And almost separated myself from him
While death was separating him from me.
Ha Dieux, grands Dieux! Ha grands Dieux!
* * * * *
I needs must live; fear not I'll take my life.
I have not laid a scheme to kill myself.
But since 'tis right that I prolong my life
And that in me the love of life revive,
Vouchsafe to look upon this weakling, Cæsar,
Who casts herself once more before thy feet.
At least, O Cæsar, let my streaming tears
Induce a softness whence will spring my pardon.
Fast flowing drops will outwear e'en the flint,
Then on thy heart shall tears have no effect?'—p. 223, *recto*.

In this one Scene there is, I think, a tragic human cry, deeper and more sincere than is to be found in the *Cleopatras* of many of Jodelle's successors who have achieved more fame. Octavius remains, however, unmoved, and recounts all the misdeeds in Cleopatra's career, but finally assures her that her life and the lives of her children shall be spared. Out of gratitude the queen says that she will disclose to Octavius all the gold and jewels in her treasury. Hereupon Seleucus comes forward officiously, as he does in Plutarch (in Shakespeare Cleopatra appeals to him), and asserts that Cleopatra has concealed wealth incalculable. The Scene that follows in Plutarch, where Cleopatra falls into a rage with Seleucus, proved to Jodelle too attractive to be omitted; consequently he inserted it at length, although so much action is in general alien to the Senecan tragedy. By this one venturesome stroke Jodelle has shown his appreciation of Cleopatra's nature, and has imparted action, life, and character to his drama which give it a high place, earliest though it be of French tragedies, when compared with those subsequently written under Senecan influence, with Cleopatra for a theme. As Jodelle's *Works* are very scarce (the first edition appeared in 1552,—my copy is dated 1583), it may not be displeasing to reprint this fragment of the Scene. Jodelle's close adherence to Plutarch can be observed only in the original French; it would be lost in a translation. Seleucus has finished his accusation and at once Cleopatra's anger breaks forth:

'*Cleopatra.* A faux meurdrier! a faux traistre, arraché
'Sera le poil de ta teste cruelle.
'Que pleust aux Dieux que ce fust ta ceruelle!
'Tié traistre, tié. *Sel.* O Dieux! *Cl.* O chose detestable!
'Vn serf vn serf! *Oct.* Mais chose esmerueillable
'D'vn cœur terrible. *Cl.* Et quoy, m'accuses tu?
'Me pensois tu veufue de ma vertu
'Comme d'Antoine? a a traistre! *Sel.* Retiens la,
'Puissant Cesar, retiens la doncq. *Cl.* Voila
'Tous mes bienfaits. hou! le dueil qui m'efforce,
'Donne à mon cœur langoureux telle force,
'Que ie pourrois, ce me semble, froisser
'Du poing tes os, & tes flancs creuasser
'A coups de pied. *Oct.* O quel grinsant courage!
'Mais rien n'est plus furieux que la rage
'D'vn cœur de femme. Et bien, quoy, Cleopatre?
'Estes vous point ia saoule de le battre!
'Fuy t'en, ami, fuy t'en. *Cl.* Mais quoy, mais quoy?
'Mon Empereur, est-il vn tel esmoy
'Au monde encor que ce paillard me donne?
'Sa lâcheté ton esprit mesme estonne,
'Comme ie croy, quand moy Roine d'ici,
'De mon vassal suis accusee ainsi,
'Que toy, Cesar, as daigné visiter.'—p. 225, *verso*, ed. 1583.

Seleucus repents, and in a dialogue with the Chorus confesses that death would be preferable to the memory which must be always his that he has so deeply wounded and offended his queen and mistress.

The *Fourth Act* is almost wholly given up to the bitter lamentations of Cleopatra. At the close there are four lines which I think are touching:

'Car entre tout le mal, peine, douleur, encombre,
Souspirs, regrets, soucis, que i' ay souffert sans nombre,
I' estime le plus grief ce bien petit de temps
Que de toy, ô Antoine, esloigner ie me sens.'

The *Fifth Act* is divided between Proculeius and the Chorus. The former, overwhelmed with grief, describes how he broke into the Monument and found Cleopatra and Eras dead and Charmium dying, without a trace of the cause of their death. Later on, in wondering how he shall break the news to Cæsar, he asks if it be possible that she could have died by an aspic's bite or by some secret poison. The Chorus promises to the dead Cleopatra an eternity of fame in every land which the sun beholds from his rosy dawn to his darkened rest.

Comparisons between national literatures are idle; therefore, after recalling the fact that *Gorboduc*, our earliest tragedy, was written in 1562, just ten years after Jodelle's *Cleopatre*, it seems to me a sufficient conclusion that the latter as a first essay in dramatic tragedy is an origin of which any literature might be more than contented.

THE NEXT Tragedy, chronologically, wherein Cleopatra appears, is that by ROBERT GARNIER, *conseiller dv Roy lieutenant general criminel au siege presidial & senechaussee du Maine*. It is called *M. Antoine*, and was published in 1578. It shared the popularity of Garnier's other plays, which during the following century were reprinted at the remarkable rate of an edition every two years.* *M. Antoine* had the honour of being translated by the Countess of Pembroke, Sir Philip Sidney's sister, in 1592. To us, Shakespeare students, this translation is of importance. Its date renders it possible that it may have been read by Shakespeare. But if Shakespeare ever looked into it, I think he read no further than to the end of the *Argument*, where he found the statement that Garnier had drawn his material from Plutarch,—an ample notice that, in material for his play, the English dramatist could gain nothing from the French.

Of course, Garnier took Seneca as his model, except that he apparently thought that if one Chorus was good two would be better,—a luxury in which, I believe, Seneca never indulged. Garnier has a Chorus of Egyptians and another of Cæsar's soldiers. Inasmuch as the title of the play is *M. Antoine*, it will hardly suffice that Antony should be, as in Jodelle's tragedy, a Shade, which after all may be a source of regret. The living man appears only twice during the play. The *First Act*, of over two hundred and thirty lines, is one long lugubrious monologue by him, wherein he exalts his own fame and prowess, bewails his unjust downfall, and denounces Cleopatra's deceitful love and treachery. His second appearance is in the *Third Act* wherein, with Lucilius as an occasional interlocutor, he continues, in about the same number of lines, the same mournful strain, but with an open confession that he cannot emancipate himself from Cleopatra's thralldom. It is in the course of this *Act* that he betrays the recent reading of his Dante when he says:

'Car rien tant ne tourmente vn hõme en sa misere
Que se representer sa fortune prospere.'—p. 194, ed. 1616.

With an honesty beyond praise he puts these lines in quotation marks. The same honesty, I regret to say, is not shown by the First Chorus, in thus distinguishing the following lines:

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* See the admirable *Reprint* of the Countess of Pembroke's *Antonie*, edited, with an Introduction, by ALICE LUCE (of Boston, Massachusetts), Weimar, 1897, p. 32.

'Heureux qui iamais n'eut de vie
Ou que la mort dés le berceau
Luy a, pitoyable, rauie,
L'emmaillottant dans le tombeau.'—p. 171.

which recall the words of the Chorus: *μὴ φῦναι τὸν ἅπαντα νικᾷ λόγον*, etc. in the *Œdipus Coloneus* of Sophocles, line 1225, *et seq.*

From the very structure of the dramas formed on the Seneca model, it is vain to expect any development of character beyond that which twenty-four hours may effect. Cleopatra appears in two Scenes, and what she is in the former she is in the latter,—a woman deeply in love with Antony, freely acknowledging that she entangled him in her snares (and a little proud of it), and completely heart-broken that Antony should think she had been treacherous to him. In describing her flight at Actium she utters two lines which remind us and merely remind us, of Shakespeare; in referring to Antony's pursuit, she says that he was

'Oublieux de sa charge, & comme si son ame
Eust esté attachée à celle de sa Dame.'—p. 178.

The reason she gives for her flight and for her decision to be in these wars, was her extreme jealousy, lest Antony should return to Octavia. See III, vii, 23, *supra*.

In the *Fourth Act* Antony's death (described as in Plutarch), is narrated to Cæsar by Dercetas. The *Fifth Act* is devoted to Cleopatra, who takes leave of her children, and although continually asserting her intention to kill herself, we have no information as to when, or where, or how she at last fulfills it. The *Act* begins as follows:

'*Cleopatra.* O cruel Fortune! O accurs'd disaster!
O noxious love! O torch abominable!
O ill-starred pleasures! O caitiff beauty!
O deadly grandeur, deadly majesty!
O hapless life! O pitiable queen!
O Antony, through *my* fault, to be buried!
O heavens too malign! alas! all blows
And rancour of the gods are come upon us!
Ill-omened queen! O would that I had ne'er
Beheld, alas! the wandering light of day!
I am a plague and poison to my dear ones!
I've lost the ancient sceptre of my fathers!
This kingdom I've enslaved to foreign laws,
And of their heritage deprived my children.
Yet this is nought, alas! all nought, compared
With loss of you, dear spouse [*Espoux*], by me ensnared,
Of you, whom I misled, and then constrained
By bloody hand, to lie in mouldring tomb.
Of you whom I destroyed, of you, my dearest lord,
From whom I took all honour, empire, life!
O harmful woman! Hé! can I live on,
Locked up within this grisly, haunted tomb?
Can I breathe on? and can, oh, can my soul
Continue, in such grief, within my body?
O Atropos, O Clotho, fatal spinners!
O Styx, O Phlegethon, infernal rivers!
O Daughters of the Night!'—p. 220.

Cleopatra confides her children to Euphronius, with the prayer that he will wander with them over the face of the earth rather than suffer them to fall into Cæsar's power. She then takes leave of them, as follows:

'Who knows but that your hands, to which false Fate
Once gave the promise of the Latin sceptre,
Shall bear, instead of it, a crooked sheep-hook,
A mattock, or a goad, or guide the plough?
Then learn to suffer, children, and forget
The glory of your birth, and bend to fate.
Adieu, my babes [*enfançons*] adieu, my heart's oppressed
With pity, grief; already death has pierced me!
I cannot breathe! Adieu for evermore!
Your sire or me you'll never more behold.
Adieu, sweet care, adieu!
Children. Madame, adieu!
Cleopatra. Hah! that voice kills me. Bons Dieux, I faint!
I can no more. I die.
Eras. Madame, would you
Succumb to sorrow? alas, pray speak to us!
Euphronius. Come children.
Children. We come.'—p. 222.

Charmion and Eras at last succeed in reviving the Queen. Thereupon all three begin to bewail Antony, and continue so doing for seventy lines, during which Charmion is fearful lest their tears should give out, and suggests that they keep on crying 'tant qu'aurons quelque humeur.' At the end of the seventieth line occurs the following passage which I think noteworthy. It is Cleopatra who is speaking:

'By our true loves, I pray thee, Antony,
By our two hearts, once kindled with sweet flames,
Our holy marriage [*Par nostre saint Hymen*] and the tender pity
For our small children, pledges of our love,
That to thine ears my mournful voice may fly
And that on Pluto's shore thou wilt escort me,
Thy wife, thy friend; hear thou, O Antony,
Where'er thou art these sobbing sighs of mine.'—p. 224.

It is not a little remarkable, I think, that in more than one of these early versions Cleopatra refers to Antony as her husband. Here we find an open reference to their 'holy marriage.' No other version that I can recall has spoken thus explicitly. Cleopatra continues:

'Till now, I've lived as was decreed by Fate,
I now have run my wingéd course of years;
I've flourish'd; and I've reign'd; I've taken vengeance
On that proud foe, who holds me still in scorn.
Happy, thrice-happy had it been for me
If never fleet of Rome had touch'd these shores!
And now of me a phantom great shall go
Beneath the world, to bury all my woe!'—p. 225.

Cleopatra here anticipates the line which Virgil, in the *Fourth Book* of the *Æneid*, will put into Dido's mouth, 'Et nunc magna mei sub terras ibit imago.' The queen continues in this strain for about twenty lines; among them are the following:

'Le plus aigre tourment qu'en mon ame ie sente,
Est ce peu que ie suis de toy, mon cœur, absente.'

which show that she had been lately reading her Jodelle. She then concludes:

'Since I no more can sprinkle him with tears,—
Ah woe, those founts in me are all drawn dry,—
What is there left, alas! but lavish kisses?
O fairest eyes, my light, then let me kiss you!
O brow, proud honour's seat! fair, warlike face!
O neck! O arms! O breast where death
Just now, black deed, has struck the murderous blow!
A thousand kisses, and yet thousands more,
Accept as my last duty to your fame.
And in such office let my nerveless frame
Breathe forth my soul and wither on thy breast.'

And this is all. With this line the Tragedy ends.

Cleopatra's character is not altogether colourless, but is as far removed as possible from any Shakespearian glow. Her love is boundless, her self-reproach endless, her self-abasement abysmal, her knowledge of mythology extensive, and, had we not had some experience with Jodelle, we should consider her achievement in soliloquy phenomenal. After your spirit is once fairly broken, you can read on and on with a tepid gentle excitement that is not unpleasing. The Choruses are always lyric, with occasional passages of genuine poetry. In all the incidents of the play Plutarch is closely followed, and at all times there is a subtle consciousness that you are in the hands of a scholar.

The familiar fact has been already mentioned that this tragedy of Garnier was 'done into English' by MARY SIDNEY, Countess of Pembroke. It was published in 1592. That it is 'done into English' is true, but it is done into awkward English, which well might merit a stronger adjective when we recall some of the finished poetry of her brother, Philip. She sedulously maintains the ten syllables of an iambic pentameter; but to do this, all customary order of words is at times violated. In the following selection I think and I hope I have given the translation at its best. Passages written in stichomythia are unusually difficult to translate. The original French is throughout (except in the Choruses) in rhymed Alexandrines. With a few exceptions, her Ladyship uses rhyme only in the stichomythic passages. Charmian and Eras are dissuading Cleopatra from suicide:

'*Char.* Que sert à son malheur [*i. e.* Antony's] cette amour eternelle?
Cleo. Qu'elle serue, ou soit vaine, elle doit estre telle.
Er. C'est mal fait de se perdre en ne profitãt point.
Cleo. Ce n'est mal fait de suyure vn amy si conioint.
Er. Mais telle affection n' amoindrist pas sa peine.
Cl. Sans telle affection ie serois inhumaine.
Ch. Inhumain est celuy qui se brasse la mort.
Cl. Inhumain n'est celuy qui de miseres sort.
Ch. Viuez pour vos enfans. *Cl.* Ie mourray pour leur pere.
Ch. O mere rigoureuse! *Cl.* Espouse debonnaire!
Er. Les voulez-vous priuer du bien de leurs ayeux?
Cl. Les en priué-ie? non, c'est la rigueur des dieux.'—p. 182, 1616.

The translation of the Countess of Pembroke is as follows:

'*Char.* What helps his wrack this euer-lasting loue?
Cl. Help, or help not, such must, such ought I proue.
Char. Ill done to loose your selfe, and to no ende.
Cl. How ill thinke you to follow such a frende?
Char. But this your loue nought mitigates his paine.
Cl. Without this loue I should be inhumaine.
Char. Inhumaine he, who his owne death pursues.
Cl. Not inhumaine who miseries eschues.
Ch. Liue for your sonnes. *Cl.* Nay, for their father die.
Cha. Hard hearted mother! *Cl.* Wife kind-hearted I.
Ch. Then will you them depriue of royall right?
Cl. Do I depriue them? no, it's dest'nies might.'—p. 75, ed. Luce.

GIRALDI CINTHIO, in 1583, follows Garnier, chronologically. His *Cleopatra*, published in that year, I have not succeeded in obtaining. KLEIN (*Italienische Dramen*, V, 352), gives a short account of it. 'It is conceivable,' he says, 'nay, 'possible, perhaps even not improbable, that Shakespeare was acquainted with it.' But the instances that Klein cites in confirmation are among those which Shakespeare derived from Plutarch, and are therefore necessarily common to both dramas. MOELLER (p. 12) gives a fuller account of Cinthio's *Tragedy*, and proves Klein's account to be erroneous in several particulars. But whether we accept Moeller's abstract or Klein's, the latter's general conclusion bears truth on the face of it: 'Shakespeare's *Anthony and Cleopatra* in comparison with Cinthio's *Cleopatra* is like 'the barge of purple and gold on the river Cydnus, and a little paper boat which a 'boy sails in a gutter.'

IN 1594 the excellent poet, SAMUEL DANIEL, put forth a third edition of his *Sonnets*, addressed to the imaginary, or at least unknown, fair '*Delia*,' and in the same volume appeared, for the first time, *The Tragedie of Cleopatra*. Daniel's poems were deservedly popular, and this *Tragedy* appeared in the successive editions of them, in 1599, 1601, 1605, 1607, and 1609; in 1611 the *Tragedy* was issued in a separate impression.* So many successive editions imply a wide circle of readers, and the supposition is not violent that in this circle Shakespeare was included. Were it so, he would have found one of the very few dramas in the English language, modeled throughout on the drama of Seneca, which, even in its severest form, still has a power to charm.

As far as any dramatic aid is concerned, Shakespeare could have found none whatever in Daniel's *Tragedy*. There is no action in it. The whole of the *First Act* is a soliloquy by Cleopatra. The *Second* is a dialogue between Cæsar and Proculeius. The *Third* is another between Philostratus and Arius, and so on. Not even does Cleopatra's death take place on the stage; it is described by a trusted servant, the same who had brought her the basket of figs wherein the aspics were concealed. Whatever influence Daniel had on Shakespeare must be detected not in any action, but in similarity of thought or expression; of this, with two or three possible exceptions, I can find no traces that are indubitable, or even worthy of serious consideration. Naturally there are passages from Plutarch, even following the very words, which are common to both poets, but therein it is Plutarch, not Daniel, whom Shake-

* Daniel, *Works*, iii, 3, ed. Grosart.

speare has followed. One of the exceptions to which I have alluded is where the messenger, 'Nuntius,' describes his interview with his mistress when he brought her the basket of figs:

> 'Well, in I went, where brighter than the Sunne,
> Glittering in all her pompeous rich aray,
> Great *Cleopatra* sate, as if sh' had wonne
> *Cæsar*, and all the world beside, this day:
> Euen as she was when on thy cristall streames,
> Cleare *Cydnos*, she did shew what earth could shew; . . .
> Euen as she went at first to meete her loue,
> So goes she now againe to finde him.
> But that first, did her greatnes onely proue,
> This last her loue, that could not liue behind him.'—p. 84.

Thus Shakespeare's Cleopatra says,

> 'Shew me, my women, like a queen; go fetch
> My best attires. I am again for Cydnus
> To meet Mark Anthony.'—V, ii, 274.

Again Daniel's Cleopatra speaks of herself as Anthony's wife. She is addressing the spirit of the dead Anthony to intercede for her with the gods, and thus adjures him,

> 'O worke they may their gracious helpe impart,
> To saue thy wofull wife from such disgrace.'—p. 73.

Again there is a faint fleeting similarity in the two following passages. Thus Daniel's Cleopatra:

> '. . . . now am I taught
> 'In death to loue, in life that knew not how.'—p. 38.

Thus Shakespeare's:

> 'My desolation does begin to make
> 'A better life.'—V, ii, 2.

Daniel's Cleopatra calls Anthony 'My Atlas.'—p. 32; Shakespeare's calls him 'The demi-Atlas of this earth.'—I, v, 28.

There is a certain passage in Shakespeare's play which has given rise to some discussion on the score of its meaning. It is where Anthony moralises on the death of Fulvia and says: 'The present pleasure, By revolution lowering, does become 'The opposite of itself.'—I, ii, 145. Can it be that this is a condensation of the following lines in Daniel which were hovering in Shakespeare's memory?

> 'Thus doth the euer-changing course of things
> Runne a perpetuall circle, euer turning:
> And that same day that hiest glory brings,
> Brings vs vnto the point of backe-returning.'—p. 52.

And I think these are all. That Shakespeare had read Daniel's *Cleopatra* is of course possible; that it is even probable, is not impossible; but that he was indebted to it, or was influenced by it, in the faintest degree, in the delineation of any of his characters, is, I think, chimerical.

Daniel published in 1599, among his Poems, *A Letter from Octauia to Marcus Antonius*, which is, to me, unattractive and lacking in earnestness, and with no trace whatsoever of any influence on Shakespeare.

I have deemed it beyond the scope of a study of the present play to set forth any dramatisation of Cleopatra's story, wherein the scene is laid before the period when Antony fell in love with her. Accordingly, no notice is here taken of the *Mort de Pompée*, 1638, by CHAULMER; * nor of CORNEILLE'S *Pompée* (written in 1643 †) nor of its translation by the 'Matchless Orinda,' in 1678; nor of COLLEY CIBBER'S *Cæsar in Egypt*, 1725, a composite of Corneille's *Pompée* and Beaumont and Fletcher's *The False One;* nor, in our own day, of *Cæsar and Cleopatra* by MR BERNARD SHAW.

An exception is to be made, however, in favour of *The False One*. Scarcely has there appeared in recent years an annotated edition of Shakespeare that does not contain a reference to it in connection with *Anthony and Cleopatra*. It was written about 1620; it seems to be pretty generally conceded that Massinger wrote the *First* and *Fifth Acts* and Fletcher the rest. Why it should take its title from a thoroughly repulsive character, a man utterly false and devoid of any moral principle, who killed his benefactor, Pompey, and is not the hero of the piece, it is not easy to imagine. The play deals with Julius Cæsar and his subjection to the charms of Cleopatra. The story, briefly told and omitting all reference to 'the false one,' is that Cæsar, in pursuit of Pompey after the battle of Pharsalia, reaches Egypt, and there finds that Ptolemy, to make himself more secure as monarch on the throne, has 'committed to safe custody' his sister, Cleopatra, who by law was his equal in the government. When Cleopatra learns that Cæsar is at hand, she resolves to win him to espouse her cause against her brother. How she was by stealth conveyed to his tent, concealed in a mattress, is a well-worn story, together with the consequent subjection of Cæsar to her fascinations. In order to impress Cæsar with a knowledge of Egypt's boundless resources, Ptolemy foolishly attempts to dazzle his Roman guest by a display of wealth. This occurs in *Act III*, Scene iv, as follows: Cæsar, Antony, and others enter on the upper stage, Cleopatra appears, and Antony cries, 'The young queen comes: give room!' Cæsar responds, 'Welcome, my dearest; Come, bless my side.' Then Ptolemy and his courtiers enter, also on the upper stage.

'*Ptolemy.* Hail to great Cæsar!
My royal guest, first I will feast thine eyes
With wealthy Egypt's store, and then thy palate,
And wait myself upon thee. [*Attendants bring in treasure below.*
Cæsar. What rich service!
What mines of treasure! richer still!
Cleopatra. My Cæsar,
What do you admire? pray you, turn, and let me talk to you:
Have you forgot me, sir? how, a new object!
Am I grown old o' the sudden? Cæsar!
Cæsar. Tell me
From whence comes all this wealth?
Cleopatra. Is your eye that way,
And all my beauties banish'd?
Ptolemy. I'll tell thee, Cæsar;
We owe for all this wealth to the old Nilus. . . .
Cæsar. The matchless wealth of this land!

* *Pompée par P. Corneille*, edited by Professeur FÉLIX HÉMON, 3ieme ed. Paris, 1897. *Introduction*, p. 16. † *Op. cit.*, p. 21.

Cleopatra. Come, you shall hear me.
Cæsar. Away! let me imagine.
Cleopatra. How! frown on me!
The eyes of Cæsar wrapt in storms!
Cæsar. I am sorry:
But, let me think. . . .
Cleopatra [*Aside.*] A little dross betray me! . . .
Cæsar. The wonder of this wealth so troubles me,
I am not well. Good night. . . .
Cleopatra [*Aside.*] Well,
I shall yet find a time to tell thee, Cæsar,
Thou hast wrong'd her love.'

This fragment is given that it may fitly introduce the following Scene which is, I think, the finest in the play:

'Act IV, Scene ii. *The Apartments of* Cleopatra *in the Palace.*
Enter Cleopatra, Arsinoe [*her sister*], *and* Eros [*her maid*].
Ars. You are so impatient!
Cleo. Have I not cause?
Women of common beauties and low births,
When they are slighted, are allow'd their angers:
Why should not I, a princess, make him know
The baseness of his usage?
Ars. Yes, 'tis fit:
But then again you know what man—
Cleo. He is no man;
The shadow of a greatness hangs upon him,
And not the virtue: he is no conqueror;
H'as suffer'd under the base dross of nature;
Poorly deliver'd up his power to wealth,
The god of bed-rid men, taught his eyes treason;
Against the truth of love he has rais'd rebellion,
Defied his holy flames.
Eros. He will fall back again,
And satisfy your grace.
Cleo. Had I been old,
Or blasted in my bud, he might have shew'd
Some shadow of dislike: but to prefer
The lustre of a little earth, Arsinoe,
And the poor glow-worm light of some faint jewels,
Before the life of love and soul of beauty,
Oh, how it vexes me! He is no soldier;
All honourable soldiers are Love's servants:
He is a merchant, a mere wandering merchant,
Servile to gain; he trades for poor commodities,
And makes his conquests thefts. Some fortunate captains
That quarter with him, and are truly valiant,
Have flung the name of Happy Cæsar on him;
Himself ne'er won it: he is so base and covetous,
He'll sell his sword for gold.

Ars. This is too bitter.
Cleo. Oh, I could curse myself, that was so foolish,
So fondly childish, to believe his tongue,
His promising tongue, ere I could catch his temper!
I had trash enough to have cloy'd his eyes withal,
(His covetous eyes,) such as I scorn to tread on,
Richer than e'er he saw yet, and more tempting;
Had I known he had stoop'd at that, I had sav'd mine honour,
I had been happy still: but let him take it,
And let him brag how poorly I am rewarded;
Let him go conquer still weak wretched ladies:
Love has his angry quiver too, his deadly,
And, when he finds scorn, armèd at the strongest.
I am a fool to fret thus for a fool,
An old blind fool too; I lose my health: I will not,
I will not cry; I will not honour him
With tears diviner than the gods he worships;
I will not take the pains to curse a poor thing.
Eros. Do not; you shall not need.
Cleo. Would I were prisoner
To one I hate, that I might anger him!
I will love any man, to break the heart of him,
Any that has the heart and will to kill him.
Ars. Take some fair truce.
Cleo. I will go study mischief,
And put a look on, arm'd with all my cunnings,
Shall meet him like a basilisk, and strike him.
Love, put destroying flames into mine eyes,
Into my smiles deceits, that I may torture him,
That I may make him love to death, and laugh at him!
Enter Apollodorus.
Apol. Cæsar commends his service to your grace.
Cleo. His service! what's his service?
Eros. Pray you, be patient;
The noble Cæsar loves still.
Cleo. What's his will?
Apol. He craves access unto your highness.
Cleo. No;
Say, no; I will have none to trouble me.
Ars. Good sister—
Cleo. None, I say; I will be private.
Would thou hadst flung me into Nilus, keeper,
When first thou gav'st consent to bring my body
To this unthankful Cæsar!
Apol. 'Twas your will, madam,
Nay more, your charge upon me, as I honour'd you.
You know what danger I endur'd.
Cleo. Take this, [*Giving a jewel.*
And carry it to that lordly Cæsar sent thee;

There's a new love, a handsome one, a rich one,
One that will hug his mind: bid him make love to it;
Tell the ambitious broker, this will suffer—
Apol. He enters.
Enter Cæsar.
Cleo. How!
Cæsar. I do not use to wait, lady;
Where I am, all the doors are free and open.
Cleo. I guess so by your rudeness.
Cæsar. You are not angry?
Things of your tender mould should be most gentle.
Why do you frown? good gods, what a set anger
Have you forc'd into your face! come, I must temper you:
What a coy smile was there, and a disdainful!
How like an ominous flash it broke out from you!
Defend me Love! sweet, who has anger'd you?
Cleo. Shew him a glass: that false face has betray'd me,
That base heart wrong'd me.
Cæsar. Be more sweetly angry.
I wrong'd you, fair?
Cleo. Away with your foul flatteries!
They are too gross. But that I dare be angry,
And with as great a god as Cæsar is,
To shew how poorly I respect his memory,
I would not speak to you.
Cæsar. Pray you, undo this riddle,
And tell me how I have vex'd you?
Cleo. Let me think first,
Whether I may put on a patience
That will with honour suffer me. Know, I hate you;
Let that begin the story: now, I'll tell you.
Cæsar. But do it milder: in a noble Lady,
Softness of spirit, and a sober nature,
That moves like summer winds, cool, and blows sweetness,
Shews blessèd, like herself.
Cleo. And that great blessedness
You first reap'd of me: till you taught my nature,
Like a rude storm, to talk aloud and thunder,
Sleep was not gentler than my soul, and stiller.
You had the spring of my affections,
And my fair fruits I gave you leave to taste of;
You must expect the winter of mine anger.
You flung me off, before the court disgrac'd me,
When in the pride I appear'd of all my beauty,
Appear'd your mistress; took into your eyes
The common strumpet, love of hated lucre,
Courted with covetous heart the slave of nature,
Gave all your thoughts to gold, that men of glory,
And minds adorn'd with noble love, would kick at:

Soldiers of royal mark scorn such base purchase;
Beauty and honour are the marks they shoot at:
I spake to you then, I courted you, and woo'd you,
Call'd you "dear Cæsar," hung about you tenderly,
Was proud to appear your friend—
Cæsar. You have mistaken me.
Cleo. But neither eye, nor favour, not a smile,
Was I bless'd back with, but shook off rudely;
And, as you had been sold to sordid infamy,
You fell before the images of treasure,
And in your soul you worshipp'd: I stood slighted,
Forgotten, and contemn'd; my soft embraces,
And those sweet kisses you call'd Elysium,
As letters writ in sand, no more remember'd;
The name and glory of your Cleopatra
Laugh'd at, and made a story to your captains:
Shall I endure?
Cæsar. You are deceiv'd in all this;
Upon my life, you are; 'tis your much tenderness.
Cleo. No, no; I love not that way; you are cozen'd:
I love with as much ambition as a conqueror,
And, where I love, will triumph.
Cæsar. So you shall;
My heart shall be the chariot that shall bear you;
All I have won shall wait upon you.—By the gods, [*Aside.*
The bravery of this woman's mind has fir'd me!—
Dear mistress, shall I but this night———
Cleo. How, Cæsar!
Have I let slip a second vanity
That gives thee hope?
Cæsar. You shall be absolute,
And reign alone as queen; you shall be any thing.
Cleo. Farewell, unthankful!
Cæsar. Stay.
Cleo. I will not.
Cæsar. I command.
Cleo. Command, and go without, sir.
I do command *thee* be my slave for ever,
And vex while I laugh at thee.
Cæsar. Thus low, beauty——— [*Kneels.*
Cleo. It is too late: when I have found thee absolute,
The man that fame reports thee, and to me,
May be I shall think better. Farewell, conqueror!' [*Exit.*

From now till the end of the play Cæsar's thoughts and acts are devoted to extricating himself from the dangers of an insurrection of the Alexandrians, who have besieged the Palace and threatened death to all its inmates. Cæsar and a few of his friends succeed in cutting their way to his ships. Ptolemy attempts to follow, fails, and is cut down and trampled to death. Cæsar returns with his legions, puts down the insurrection, and, in the last Scene, enters the presence of Cleopatra with

the heads of her two greatest enemies. His last words recur to the close of the Scene, given above. 'And now, my dearest,' he says as he turns to Cleopatra,

> 'Look upon Cæsar, as he still appear'd [qu. *appears?*]
> A conqueror; and, this unfortunate king
> Entomb'd with honour, we'll to Rome, where Cæsar
> Will show he can give kingdoms; for the Senate,
> Thy brother dead, shall willingly decree
> The crown of Egypt, that was his, to thee. [*Exeunt.*'

It remains only to add that here and there, throughout the play, we hear Shakespearian echoes, such as where Cleopatra says, 'and for thy news Receive a favour 'kings have kneeled in vain for, And kiss my hand.'—I, ii; again Scæva thus describes Cleopatra, 'She will be sick, well, sullen Merry, coy, over-joy'd, and seem 'to die, All in one half-an-hour.' Again, in the foregoing extract, where Cleopatra says, 'Had I been old, Or blasted in my bud,' there is an echo of Constance's lament for Arthur in *King John*.

Of all the *Versions* with which I am acquainted, *The Tragedie of Cleopatra Queen of Egypt, Written by* THOMAS MAY, Esq., London, 1654, * is the weakest and least imaginative. I know of no source wherefrom gratitude for it can spring, except from Citoyen MORGUES, who is saved by it from being at the very bottom of the list. In the *First Act* we learn of the dissatisfaction among Antony's generals in Alexandria, caused by the lavish way in which Antony bestows provinces on Cleopatra. There is also a feast given by Cleopatra, who entreats her guests to be 'freely merry,' which must have been 'a sweating labour,' if the following 'Song,' introduced without prelude in the midst of the feast, indicates the height of revelry:

> 'Not hee, that knows how to acquire
> But to enjoy, is blest.
> Nor does our happinesse consist
> In motion, but in rest.
>
> 'The Gods passe man in blisse, because
> They toile not for more height;
> But can enjoy, and in their own
> Eternall rest delight.
>
> 'Then, Princes, do not toile, nor care;
> Enjoy what you possesse.
> Which whilest you do, you equalize
> The Gods in happinesse.'

Antony thus describes Cleopatra's appearance on the Cydnus:

> 'And down the silver stream of *Cydnus*, thou
> In *Venus* shape cam'st sayling, while the aire
> Was ravish'd with thy Musick, and the windes
> In amorous gales did kisse thy silken sayls.
> Thy maids in Graces habits did attend,
> And boys, like *Cupids*, painted quivers bore,
> While thousand *Cupids* in those starry eyes
> Stood ready drawn to wound the stoutest hearts.'

* For a copy of this Tragedy I am indebted to the courtesy of the Library of The University of Pennsylvania.—ED.

In the *Second Act* Antony and his generals decide upon a war with Cæsar, and, after a prolonged discussion, it is also decided that Cleopatra shall personally share the fight. The *Third Act* is in Cæsar's camp. Antony's defeat at Actium is described, and his seclusion in the island of Pharos is reported. Cæsar receives a letter of submission from Cleopatra, laying her crown and kingdom at his feet. He decides to send Thyreus to woo her in his name. 'Tell her' he instructs Thyreus, 'that I love 'her, and extremely dote On her admired beauty, and win her to betray Antonius to 'my hand.' The scene shifts to the island of Pharos, and Antony appears 'disguised 'like Timon,' and in this character holds a long and weak conversation with one of his friends. A message from Cleopatra is delivered to him, begging him to return to Alexandria and to her. Another friend announces to him that all the remnant of his army is gone over to Cæsar. Whereupon there ensues the following conversation, and the *Act* ends:

'*Antony.* Ha!
Lucilius. This sinks into him.
Canidius. It makes a deep impression in his passion.
Aristocrates. And may perchance expell his other fit.
Antony. All you here yet! then I have friends I see.
But tell me, can you be so mercifull.
As to forgive that most unmanly fit
That I have been in? oh, I am all in blushes.
Canidius. My Lord, take better comfort.
Antony. Dearest friends,
I will be proof 'gainst any fortune now.
Come let's together to the Court, and there
Drown sadness in rich cups of Meroë wine,
And laugh at Fortune's malice, for your sight
More cheers my spirits, than her frowns can dull them.'

The *Fourth Act* opens with Cleopatra's experiment as to the efficacy of an aspic's bite. A prisoner already condemned to death is subjected to the trial and dies instantly and painlessly. Whereupon the queen exclaims: 'I am resolv'd; nought but the Libyan aspe Shall be renown'd for *Cleopatraes* death.' Thyreus enters and in Cæsar's name makes ardent love to Cleopatra and finally presents to her 'His true, and most unflatter'd portraiture.' Cleopatra waxes ecstatic over the portrait. 'The fairest form,' she cries, 'that ere these eyes beheld.

Where all the best of each best modell meets,
Cupid's sweet smiles, lodg'd in the eye of *Mars*,
Ganymed's cheek, th' Imperiall brow of *Jove*
Where love and majesty are proud to dwell.'

She tells Thyreus that she will give him an answer shortly, and requests him in the meantime to remain near her. He departs and Antony enters, who exclaims, 'Ah sweetest Cleopatra, In this Ambrosiake kisse I am again possest of all my 'wealth.' Cleopatra responds to his warmth and says, 'Let's in and feast,' and they depart to that end. The feast is supposed to have taken place; the Queen resumes her interview with Thyreus, and promises to surrender Pelusium to him. As for Antony, he 'is already,' she says, 'fallen So low, that nothing can redeem him now' . . . 'he has lost the strength of his own soul, and is not That Antony he was when 'first I knew him.' Antony himself interrupts the conference, and in a mild explosion of jealousy orders Thyreus to prison. Cleopatra intercedes, amid protestations

of unalterable love, and at last threatens to resort to 'the lovely aspe' which she has kept to save her from Cæsar, but will now apply against a 'worst fo,'—Antonius's baseness. Antony relents, apologises, and orders Thyreus to be released. In the *Fifth Act* Cæsar and Cleopatra have an interview; the latter throws upon Fate the guilt of her past actions, and Cæsar bids her still live in all her regal state, and whispers directions to Epaphroditus in reference to it. Whereat Cleopatra, *aside:*

'Yes, whisper on; you cannot over-reach
My jealousies: no signes of love at all,
No smile, nor amorous glance; I was deceiv'd,
And meerly coosen'd by base Thyreus.'

As a result of the interview, Cæsar, extremely forehanded, provides two 'Psyls,' as MAY calls them, to 'suck the mortall venome' from Cleopatra in case she should die by an asp. Cleopatra writes to Cæsar informing him that by the time he receives the note she will be no more, and then speaks, as follows:

'So now my trouble is remov'd, I come,
I come my dearest Lord *Antonius*,
Never till now thy true and faithfull love.
My much abused Lord, do not disdain
Or blush t'acknowledge *Cleopatra*'s name
When tears and bloud have wash'd her spotted soul.
Wert thou alive again, not all the world
Should shake my constancie, or make divorce
Twixt thee and mee; but since too late, alas,
My tears of sorrow come, I'll follow thee,
And beg thy pardon in the other world. . . .
Though false to thee alive, I now am come
A faithfull lover of thy dust and tombe.'

When we next see her, she is crowned and 'takes her state'; Antony's hearse is brought in.

'This,' she says, 'is my second Coronation day;
But nobler then the first, and fuller farre
Of reall honour, and magnificence.
Nor till this pompous houre was *Cleopatra*
A perfect Queen.'

When Charmion reminds her that Antony is dead, Cleopatra denies it, and says that he still lives in the other world and is awaiting her, and from that seat of state she will look down on Rome and Cæsar's threats. Then addressing Antony's hearse, her last words are,

'Farewell thou fading remnant of my Love.
When I am gone, I'll leave these earthly parts
To keep thee company: never to part,
But dwell together, and dissolve together.
Come Aspe, possesse thy mansion; freely feed
On these two hills, upon whose snowy tops
The winged *Cupid* oft has taken stand,
And shot from thence the proudest hearts on earth.
Corruption now, and rottennesse must seize
This once admired fabrick, and dissolve
This flesh to common elements again.

When skilfull nature, were she strictly bound
To search through all her store-house would be pos'd
To tell which piece was *Cleopatra* once.
Sweet Aspe, I feel thy touch, and life begins
From these cold limbs to take her gentle flight.
A slumber seizes me; farewell my girles.
Thus let the Romans find me dead, and know
Maugre the power of Rome, and Cæsar's spleen
That *Cleopatra* liv'd, and di'd a Queen.'

'She's dead, and *Eira* too,' says Charmion, who thereupon stabs herself. Cæsar enters. The 'skilfull Psyls' exert their art in vain.

GIOVANNI DELFINO was born in Venice in 1617, was made a Cardinal in 1667, and died in 1699. In his youth he wrote beside philosophical essays, several tragedies which were collected by his nephew and sumptuously printed in Padua in 1733. Among these tragedies the most celebrated was, and is, *Cleopatra*, written in 1660. In its first Scene the Shade of Antony, in Avernus, implores the aid of Megaera, one of the Eumenides. He asserts that his love for Cleopatra is still as deep as ever and his only dread is that Augustus Cæsar will woo and win her; this, he begs Megaera to prevent, and the Fury promises that she will thwart all the joys of Augustus in that direction. In the next Scene Augustus (somewhat prematurely so called), in an interview with Cleopatra, endeavours to calm the queen's mind by expatiating on the instability of human affairs, and bids her not despair,

'The heavens do not always keep one face;
The stars wherefrom proceed all joy and woe,
Are wheels and are for ever turning.
Cleopatra. Fortune, in sooth, has fought with me and won,
The stars indeed have had their fullest triumph.
One comfort now alone remains to me,—
O'er which nor fate nor stars have any power,—
A heart it is, that welcomes speedy death,
And, conquering fortune, triumphs over fate.'

Augustus, who is as faultless in gentleness and devotion to Cleopatra as the most enamoured of lovers, tries in every way to dissuade her from her fell purpose, even promising that she shall not be led in triumph at Rome, and at last so far prevails that she promises that she will not carry out her design without listening once more to his counsels,—but she exacts the condition that he will not prevent her from taking her own life when she has finally resolved to do so. Cleopatra afterwards confides to her maid, Ergonda, that she mistrusts Augustus and believes that all his promises are merely wiles to entrap her. Ergonda, who supplies the place of Charmian and Iras in other versions, and is at times tediously didactic and philosophical, maintains that Augustus is genuinely in love with her mistress, and tries to dispel Cleopatra's devotion to the memory of Antony by saying that earthly affairs no longer interest the dead, and quotes her father, a most learned man, as saying that our souls when freed from the body become a part of that great soul whose eternal source is the wandering sun, and that when emancipated from the body, our souls have no human thoughts, but are interested solely in the other world. She exhorts Cleopatra, therefore, to sustain life and throne at all hazards. Cleopatra is unmoved and replies sadly,

'For life and throne I have no further care;
From every human wish my heart is free.
I have lived and I have reigned.'

With the exception of a short Scene, in which an astrologer, Sesastre by name, is puzzled in reading Cleopatra's stars which foretell a marriage and a death within an hour, the rest of the *Act* is taken up by Agrippa with the description of a storm at sea, and by Augustus with a full account of Antony's death and of the seizure, as prisoner, of Cleopatra, wherein throughout DELFINO follows Plutarch. The Chorus which closes each *Act* here denounces navigation, which offers facilities for rich and powerful nations to approach and conquer other countries as the Romans have conquered Egypt. We next learn from Ergonda that Cleopatra, overborne by the representations of the astrologer and the arguments of Ergonda herself, has consented to look with favour on Augustus's love if it be offered voluntarily, and has instructed Ergonda to sound the Emperor on the subject. But the maid is timid and decides that it is better to entrust the delicate matter to an erudite priest, Acoreo. In the next Scene Augustus describes to Agrippa how his pity for Cleopatra has developed into love; to console her in her bitter lot he visited her more than once and became dazzled by her beauty; the sovereignty which had fallen from her hand she still bore on her brow; when she spoke every word was a fetter and every glance of her eye a snare. Thus he became the prisoner of his prisoner. Agrippa sympathises with his royal master and advises him secretly to marry the queen, who would then be willing to go to Rome, under the temporary guise of a prisoner; she would be not the conquered, but, in reality, the conqueror. This, however, is too great a gift to be proffered. Cleopatra must be induced to ask for it. This delicate service Agrippa undertakes, but in the course of prolonged self-communings he decides that he had better entrust the extremely delicate affair to the more skilful hands of the learned priest, Acoreo. In the meantime Ergonda had sought out this same Acoreo and begged him to elicit with all possible caution the nature of the sentiments of Cæsar toward Cleopatra. This Acoreo consents to do to the extent of his ability. An interview between Agrippa and Acoreo follows wherein after a vast deal of circumlocution, the project of a marriage between Augustus and Cleopatra is broached and Acoreo is made a plenipotentiary in the premises. The Chorus sings its little song over the power of Fortune and the *Second Act* closes. In the next *Act* we listen to the ecstatic rhapsodies of Augustus over the loveliness of Cleopatra; we hear of a fearful dream of his, wherein he sees Death break Cupid's bow, while exclaiming 'Cleopatra is mine.' Acoreo tries, in vain, to persuade the queen that Cæsar's love for her is true; she refuses to believe it and sends word that she is determined to die that very day. In his profound despair at hearing this, Augustus empowers Agrippa to offer immediate marriage to the queen, but that it must be kept secret until their arrival in Rome. In the next *Act* Cleopatra's scruples yield to the persuasion of Acoreo, and when Agrippa enters and delivers the message from Augustus he finds her acquiescent. As her last words to him, she declares,

'When in Augustus I behold such power
United with such goodness, I am forced
To question if there be not hither come
Some god to dwell with us awhile on earth.
Already with his host he's conquered Egypt,
But by this noble offer he has made
He has conquered even Cleopatra.

I can deny him nothing more. For me
His slightest wish shall be my highest law.'—p. 114.

When alone, Cleopatra indulges in delicious day-dreams of her power in Rome, and of her exultation at the sight of proud Roman matrons kissing the ground before her. Her thoughts, however, revert to Antony, and she exclaims,

'Believe me, ah believe, thou Shade adored!
Could tears recall thee to the vital air
Into twin founts my eyes at once should turn.'

Then she reflects that if tears and grief could recall the dead to life, death would not be death; she must submit to nature, and time must bring her consolation, but

'O Shade revered and loved, here now I swear
Thine image never shall depart this heart!
Whate'er my lot, or 'neath whatever clime
Thy memory shall be noblest and most dear!'

Augustus also has his hour of exultation and exaltation, and needs over a hundred lines wherein to express his enraptured emotions. Agrippa enters, and, recognising the embarrassment that would arise should it become known in Rome that Augustus was about to marry Rome's bitter foe before Augustus himself could reach that city and control the situation, advises his royal master to dispatch a letter to the Senate warning the Senators to disbelieve any such report, and that in a few days he would bring Cleopatra as a captive in chains to Rome, etc. Augustus approves of the plan. The letter is written, but in quelling a disturbance at the harbour, Agrippa loses it. It was found and brought to Cleopatra, who opened it and there read, as she naturally believed, an incontrovertible proof of Augustus's treachery. Her grief, horror, and misery are extreme, but her duty is now clear before her,—she must at once rejoin Antony and prepare for the fatal voyage in Charon's boat. She writes a note: 'From Cleopatra already enrolled in the Book of the Dead, to the inhuman Augustus. 'If thy wrath at my death be over, be silent concerning the base secret [that she had 'been faithless for a while to Antony's memory] which I carry to the tomb and to 'the Tartarean strand,' etc. This note she entrusts to Ergonda, who delivers it to Augustus with bitter reproaches. Augustus is plunged into the deepest despair, and to his lamentations Ergonda responds, 'Thus,' she says, 'a coccodrill [*sic*] weeps 'when he has killed a man.' She tells how Cleopatra, with Augustus's letter to the Senate in her hand, had gone into her garden, and, seeking some means whereby to end life quickly, her eyes lit on a vase of flowers wherein she caught sight of two aspics, which, in spite of Ergonda's struggles with her, she had succeeded in applying to her breast; the deadly poison conquered the fortress of her heart, and she fell to the ground like a lovely purple flower cut down by the ploughshare. Augustus lifts up his voice in bitter, heart-rending lamentations. The Chorus announces, however, that Cleopatra is not yet dead, that Acoreo had found her, explained everything, and that now she wishes to see Augustus before the last sigh escapes from her dying breast. Augustus hastens to her side. She tells him that her feet already stand on board the fatal skiff. Awful as is the approach of death, more awful still is the thought of her great unfaithfulness to Antony's memory. 'It is not right,' she says to Augustus,

'That it should grieve you thus,
Because the Fates have taken from my heart
The noble gift which you so lately made.
She is not worthy of your priceless love,

Who, tempted by desire or empty pride,
Could prove a traitress to that noble Shade!
Bestow no grief, I pray, where none is due.
A faithless heart deserves not Cæsar's tears.
Ah woe! ah woe! I feel the fatal shears
Which slit the thin-spun thread of waning life.
Adoréd Shade, if thou still hover near,
Do not disdain to list the earnest prayer
Of penitence sincere, and tend on me,
While forth I fare toward that nighted shore;
And on that horrid path, shield thou thy Cleopatra. . . .
My life, Augustus, lingers only now
Upon the cool edge of my dying lips,
A sigh, and it is gone for ever.
Lo, Destiny, thou hast conquered!
Farewell, my country,—friends, farewell! [*Dies.*'

GERMANY was the last among European nations to awaken to the charm of dramatic tragedy. There are rival claimants to the honour of being the first to set forth this charm, but it is, I believe, now generally conceded that this honour belongs to DANIEL CASPER VON LOHENSTEIN, who, in 1660, produced *Cleopatra*, 'the first 'technically correct German tragedy.' * Few dramatists have experienced more deeply than CASPER the alternations of popularity and neglect; extolled in his own day, and for long years afterward, as the greatest of dramatic poets, surpassing Greeks, Romans, and French (I believe the comparison never extended to Shakespeare), his fame dwindled, until in recent times 'Lohensteinian bombast' became a term of reproach. The estimation in which he is held at the present day seems to be more moderate and more just,—whatever excellences he shows are his own, and his defects, which are many, are the limitations of a pioneer in a new field. His tragedy of *Cleopatra* extends to four thousand two hundred and thirty-five lines (the lines are numbered,—I should never have had the patience to count them) of rhymed Alexandrines. GENÊE suggests (p. 49) that CASPER did not consider the Drama in connection with the stage, but as a department of literature. This suggestion is, I think, to be charitably accepted.

The drama begins after the battle of Actium. Antony has repulsed an attack of Roman cavalry, but is deserted by his soldiers, contemplates suicide, thinks better of it, calls a council of war, in course of which he explains that the defeat at Actium was due to Fate, who attacked him 'tooth and nail,' and discharged from heaven on him lightning, hail, rain, thunderbolts, turning sails inside out, entangling the ropes, unshipping masts and rudders. Wherefore, no one could blame Cleopatra for leading the way to safety out of this sulphurous hell (line 105)—an apology for Cleopatra's flight which is, I think, unusual. The result of the council is that no agreement is to be made with Cæsar, and that Antony must not expose himself in battle (line 434). In the next Scene Cleopatra tearfully narrates to Antony the fearful omens which had attended her devotions in the temple, Apis had with his breath extinguished the incense, which betokened that Egypt should be reduced to ashes;

* *Daniel Casper von Lohenstein's Trauerspiele*, etc., von Dr AUG. KERCKHOFFS, Paderborn, 1877, p. 7.

the nine and twenty signs wherein this sacred animal resembles the moon, all disappeared, where his colour was usually white it turned black, and where black it was like snow, etc. Antony comforts her by interpreting all these signs as favourable. Proculeius, the ambassador of Cæsar, is announced, and Antony gives him audience. Proculeius declares that his mission is in the interest of peace; consequently he and Antony begin mutual recriminations which continue, in stichomythia, in almost unbroken sequence for one hundred and four lines; but at last Proculeius unfolds the agreement, namely, that Antony shall leave Egypt, break away from Cleopatra, live with Octavia, and set free Artabazes. Antony promises that he will set free Artabazes and will give an answer to the other demands before the day is over. In the *Second Act* Thyreus tells Cleopatra that Cæsar is very much in love with her, that 'the flames of love have melted into one his soul and hers.' But Cleopatra is cautious and suspects that Thyreus is dissembling, because, as she says, the cause of Rome's enmity to Antony is that it imagines that he drew gall and poison from her breast; it had washed the blood from the hands of the murderers of the great Julius, on the pretext that he had been defiled by her bed, as though it had been a nest of vipers, and, furthermore, Augustus was no boy that he should love her now, when all her beauty was gone. When Thyreus replies that Augustus is sincere in his love, Cleopatra asks why then, when Antony offered to kill himself, if thereby the possession of Egypt could be secured to her, he did not accept Antony's offer? KERCKHOFFS is aware that CASPER found this offer of Antony in Dion Cassius and yet he says that nothing more dramatic can be imagined than this unconscious admission by Cleopatra of Antony's magnanimity of soul. Thyreus persists and begs the Queen to permit Augustus to 'taste the spice of love on her sugar lips, where kisses will draw out 'each other's soul.' He confirms his commission by producing Cæsar's bond and seal. Cleopatra accepts all ecstatically, sends a ring to Cæsar as a pledge that she surrenders herself wholly to him, and that

> 'Before Osiris grants another dawn and light,
> Antonius to the world shall bid a long good night.'

In order to fulfill this promise, Cleopatra, in the next Scene, induces her son, Cæsarion, and her privy counselor, Archibius, to join her in vengeance on Antony, who, she falsely tells them, has approved of a plan, broached in the foregoing conference with Proculeius, for destroying her by poison smeared over her body. Archibius decides that Antony must die, and Cæsarion silently acquiesces. They are interrupted by the announcement that Antony seeks an interview with Cleopatra, who, after the departure of Archibius and Cæsarion, order the three children to be brought in. Antony enters much dejected, but declares that a kiss will prove a refreshing western wind to his languishing heart. Cleopatra immediately begins, however, with bitter reproaches for not having been admitted to the conference with Proculeius, which she chooses to interpret as a proof that Antony intends to desert her. She bids the children embrace the knees of their father and beg for mercy for her and for themselves. They obey, and with such effect that Antony's heart is deeply moved, and he swears by Osiris and by Jupiter that, until Clotho shall sever his thread of life, he will love and honour Cleopatra, and will instantly send back Proculeius, unanswered, to Cæsar, and thereby break off all negotiations. Hereby Cleopatra's treachery gains much, but to make the breach between Antony and Cæsar complete, she begs Antony to send to Cæsar the head of Artabazes. To this Antony consents, and gives orders for the immediate execution of the man whose life was one of Cæsar's special stipulations. This Scene is, I think, the best in the

play. The phraseology is less stilted and the style less turgid, and there are one or two touches of nature, as where one of the children says 'just let him have a helmet 'and armour and he'll show them how to fight'; and another says that 'he would 'like to go at Cæsar with steel and dagger.' When Cleopatra is left alone she exults in the success of her plans thus far, but must proceed with caution; she has a secret treaty with Cæsar, whereof the condition is Antony's death; she rehearses the different modes of killing him and finally she adopts the plan (herein CASPER follows Dion Cassius), of sending word of her death to Antony, so that he may commit suicide, as she is sure he will. In the *Third Act* Cleopatra takes Charmium into her confidence and instructs her that as soon as she sees her mistress's body lying asleep as though dead, she must instantly run to Antony and make him believe that the apparent death is real. In the next Scene Cleopatra summons to her side all her attendants and makes due preparations for her fictitious death. Before beginning she bids them all, her 'dearest sisters' as she calls them, learn from her example that high station is a toil and a burden; 'no thistle pricks as severely as silk and 'purple; a sceptre breaks easier than glass; hardly had I seen the light of day 'before misery hung about my neck; I had more wormwood than mother's milk. 'Before my tongue could lisp I suffered by my parent's death, and my brother's hate.' She begs her attendants not to dissuade her, but rather to help her onward in that garden path where she can engraft her life on posterity. 'Bind diamonds in my 'ringlets, and crown my heavenly head with roses and narcissus; let pearls kiss my 'bare neck; place emeralds on my arms and purple on my shoulders, so that I can- 'not fail to please the bridegroom.' 'Whom will Cleopatra wed?' asks Belisama. 'Death,' is the reply, 'whom I welcome more joyfully than when I entrusted myself 'to Cæsar or to Antony.' Her directions, strictly, I suppose, in accordance with Egyptian rites, are as minute as they are tedious, but they are at last complete and Cleopatra takes the cup, exclaiming as she does so, 'O nectar of our life! Cordial of 'our soul! O sugar-sweet poison! Happy he, who through thee evades all misery! 'Who, under this image of death, masks his highest weal! *Charmium.* She grows 'pale! *Iras.* Serene Highness! *Charm.* She is speechless! *Sida.* She has the death 'rattle! *Charm.* She is dying! *Babia.* Tear off her clothes! *Belisama.* Alas her 'pulse is stopped!' etc. They decide to send word, by Eteocles, at once to Antony, who in the meantime is passing through an uncomfortable ordeal. After he had fallen asleep the ghosts of Antigonus, Artabazes, and Jamblichus, three kings whom he had caused to be executed, appear and curse him. He awakes in affright and in a frame of mind sufficiently terror-stricken to receive the added horror of Cleopatra's death, which Eteocles announces. Antony bewails his unhappy lot, and, after describing in glowing language Cleopatra's charms, commands Eros to kill him. Here CASPER follows Plutarch's account of Eros's noble self-sacrifice and Antony's unsuccessful attempt to kill himself. Diomedes enters and tells Antony that Cleopatra's life has been saved by the administration of antidotes. Antony begs to be taken to her. On his arrival Cleopatra breaks forth in lamentations over him, over her lot, and in railings against Fate. Antony expresses his joy in having her lap as his death-bed, bids her bury him like a Ptolemy, cease her lamentations, which will disturb his rest in the grave, and force him to wander as a doleful ghost at midnight, about the palace, to see how she and the children are faring. He dies finally and Cleopatra falls fainting on his body. The *Fourth Act* is mainly taken up with discussions by Cæsar and his friends over the government of Alexandria and the disposal of Cleopatra. Toward the close Cæsar and the Queen have an interview,

wherein CASPER follows Dion Cassius as far as concerns the display by Cleopatra of Julius Cæsar's images and his letters to her, but, unlike Dion Cassius, Augustus excels the queen in hypocrisy and affects to be desperately enamoured of her, calls her 'fairest queen' and promises to give her not only her kingdom, her sceptre, her freedom, but even more. In return, Cleopatra offers her heart to him and will swear to be true and faithful, and will resign the key to her treasure; she declares that her heart is without guile and her body without a blemish. Whereat Augustus asks what stone would not then become wax, what ice not become sulphur, and adds that it is the powerful magnet of Cleopatra's beauty that draws him. This emboldens Cleopatra; and she advises him to 'enjoy the pleasure of his youthful prime; time flies like an 'arrow; desire is but a shadow. A heart that will not yield to love is a star shrouded 'in clouds, a jewel under water; of what use is the coral that is ungathered in the 'sea? On the other hand, what delight it must be, to one who is a great lord and 'has harvested both victory and the fruits of love, to rest his half-exhausted frame on 'some tender breast, and to be quickened by the sweet dew of the kisses of his beloved 'one.' Augustus responds: 'Thou Venus of our time, thou sun of the world, whom 'my enamoured soul accepts as an idol, Augustus surrenders to thee, he exchanges 'his laurel wreath for thy myrtle chaplet. As far as earth's remotest bound thou 'shalt be adored. But,' he continues, 'the errors of others should teach us caution. 'Julius Cæsar gained hatred, and Antony enemies and war, because they showed in 'Rome the wounds received from Cleopatra's love before they showed the Romans 'Cleopatra herself, whose beauty would have converted hate into idolatry.' Hence it follows with the certainty of a *Q. E. D.* that Cleopatra must go to Rome, and then the way will be smooth for her to marry the Emperor of the World. But Cleopatra sees the snare, and evades a downright refusal to go to Rome by begging from Augustus the privilege, before she leaves for that city, of burying Antony according to Egyptian rites. Cæsar accedes, and the *Act* closes. The *Fifth Act* opens with Cleopatra's busy preparations for embalming Antony. 'Come, dearest sisters,' she says to her attendants, 'come, bring to him a true offering of fidelity and the last 'pledge of love. Defile your bodies, uncover and beat your breasts. For seven days 'do not wash yourselves. Wreathe the sarcophagus with ivy. Put on sackcloth 'instead of silk. Drink no wine, only water, so that you can weep abundantly. Wet 'your bread and scanty food with tears. Take this crooked iron, Iras, and drag out 'Antony's brains through his nose, and pour in balsam.' Iras observes that Eteocles has already opened the body, and gives in detail the disposition of the organs; it is hardly worth while to follow the steps of the process, which are probably as accurate as they are certainly repulsive; they are not to be found in the edition of 1661, but are a cheerful addition to that of 1680. Cleopatra's attendants try to comfort her by dwelling on Cæsar's love, but she hands to them a paper that she had found among Antony's effects, in Cæsar's handwriting, wherein Antony is instigated to murder her; and also shows a letter from Dolabella setting forth Cæsar's intention of sending her at once a prisoner to Rome. There is now for her no alternative; she must take her fate into her own hands. Antyllus, the oldest son of Antony and Fulvia, enters and denounces Cleopatra as an 'accursed sorceress! a bloodthirsty Medea' whom he would incontinently kill, were it not that she had determined to kill herself. Cleopatra offers him a sword and her breast, and bids him 'Strike! *Antyllus.* 'Absurd folly! *Cleopatra.* Strike! *Antyllus.* I would, but I cannot. *Cleop.* I 'will accept the stroke and death as a kindness. *Antyll.* Blood so black shall never 'stain my hands. *Cleop.* Then let me uncursed die, Antyllus. *Antyll.* Deserved

'or undeserved, I'll cast no stone upon thy grave. *Cleop.* Then joyfully I die.' Cleopatra writes a letter to Cæsar begging him to let her lie by Antony's side. Iras and Charmium avow their determination to share their mistress's fate, but she endeavours to dissuade them,—wherefore should Cæsar treat them harshly? who else would see that she was befittingly buried? 'Believe me,' she says, 'if you die for fear, 'you do not show your love for me as much as you would if you waited in order to 'perform the last sad rites for me.' Cleopatra removes the leaves in the basket of figs and shows the aspics. '*Charmium.* Ye gods! and is that horrid thing to strike 'poison into your lily-white arm? *Cleop.* Yes, to lift the gates of the body to our 'lofty soul.' Diomedes, to hearten them all, applies an aspic to his own arm and falls dead.

'*Cleop.* The faithful knave wins fame and teaches us how easy 'tis to die.

Belsamina. The asp that killed the knave so swiftly will not sting Cleopatra; Fate, perchance, witholds its fang.

Cleop. Suggest not such a thing for me. It will not touch my arm! 'Tis thirsty for my breast. Here! because, for all my sins, I merit death, now sting! suck poison there where many a rosy mouth sucked milk and honey. It stings! I'm wounded! Already am I faint and drowsy. Come, dearest, and take from me the last fond kiss. [*Dies.*

Salambo. She shivers! she sleeps! she's dead!'

Iras also applies the asp and dies, as does also Charmium after she has filled with flowers the hands of her dead mistress.

The tragedy continues for nearly five hundred lines more. To the five corpses on the stage: Antony, Cleopatra, Iras, Charmium, Diomedes,—Antyllus is added. As in Dion Cassius, the Psylli are summoned in vain.

CASPER'S *Notes*, wherein he gives his authority for his Egyptian references, are almost as voluminous as his text.

In 1677 a rhymed dramatic version of the story appeared with the following title: 'Antony | and | Cleopatra: | A | Tragedy. | As it is acted at the DUKES | Theatre. '| Written by the Honourable | Sir CHARLES SEDLEY, Baronet. | Licensed *Apr.* 24. '1677. *Roger L'Estrange.* | London, | Printed for *Richard Tonson* at his Shop 'under | *Grayes-Inne-gate* next *Grayes-Inne-lane*, | MDCLXXVII.' (I have another copy dated 1696, but it is merely a reprint.) Among the 'Persons represented' *Antony* was Mr Betterton; *Cæsar*, Mr Smith; *Cleopatra*, Mrs Mary Lee; *Octavia*, Mrs Betterton; *Iras*, Mrs Gibbs; *Charmion*, Mrs Hughes. In the *Reprint* of 1696 the same parts are assumed by the same actors. Of this play Sir Walter Scott said that he had read it once and would 'assuredly not read it a second time,'—a resolve which, I think, all will share, and include in it even the following brief synopsis:

When the first Scene opens, the battle of Actium has taken place and Mæcenas urges Octavius to prosecute the war vigorously against Antony; Octavius acquiesces for policy's sake and for Octavia's. In the next Scene two Egyptian lords determine to plot against Antony in order to free Cleopatra and their country. Antony enters and decidedly shows the white feather. He tells Canidius to go out and fight the Romans, while he remains within the walls and takes care of Cleopatra; but when Cleopatra enters, her warlike spirit inspires him and the *Act* closes with Cleopatra's declaration that her 'heart can danger though not absence bear, To Love, 'tis Wax, 'but Adamant to Fear.' Antony chivalrously responds, 'Mine has such Courage 'from your Firmness took, That I can almost bear a parting look.' In *Act II.* it

appears that Photinus is a traitor to Antony and in love with Iras. He determines to make his peace with Cæsar by dispatching Antony, then seize the crown and make Iras his queen. In the next Scene Octavia appears in Cæsar's tents and intercedes for Antony; when her brother says that he must for her sake punish Antony, she attempts to stab herself, in order thus to remove the cause of the quarrel. Mæcenas prevents her. Cæsar remarks that he will forgive her for her rashness if she will promise not to do it again, and immediately departs after requesting Mæcenas to look after her and 'see remov'd all means of Death, Let Nature and 'not rage conclude her breath.' Mæcenas at once proceeds to make vehement love to Octavia and says 'he'll the reversion wait And live like Heirs in hope of an 'estate.' Octavia repels him and says she will not survive Antonius an hour, and, rather enigmatically, tells him that 'My dear Antonius, him you must preserve, If 'aught you from Octavia would deserve,' and at once departs. Mæcenas thereupon concisely states the situation, as he looks after her, 'Whom whilst he lives I never 'can enjoy, And if he dies she will herself destroy.'

The first Scene of *Act III.* is taken up with a conversation between Cæsar, Mæcenas, and Agrippa wherein the riotous living of Antony is discussed and denounced, 'especially,' says Agrippa, 'his dotage on the Queen Employs my wonder; was it 'ever seen A woman rul'd an Emperor till now? What horse the mare, what bull 'obeys the cow?' This vigorous and bucolic argument proves conclusive; they decide that Cæsar must conquer Antony and govern Rome. Cæsar departs, after uttering a remark more noteworthy for its undeniable truth than for its rhythm: 'Men 'die of agues, too much heat or cold, And others grow ridiculous old.' In the next Scene Antony, Canidius, and Cleopatra discuss the terms of peace offered by Cæsar, which they all decide are impossible. Thyreus enters and Antony leaves. As an ambassador from Cæsar, Cleopatra will have nothing to say to Thyreus, but when he pleads as a lover, she exacts from him a promise to tell her, as soon as he can find out, what disposition Cæsar will make of her should he prove the conqueror. Anthony returns in time to see Thyreus on his knees, kissing Cleopatra's hand, and orders him, in spite of Cleopatra's remonstrances, to be taken out and whipped. This whipping of a Roman is more than the Roman soldiers in the city can tolerate; they mutiny and liberate Thyreus, but are restored by Lucilius to allegiance to Anthony. In the *Fourth Act* Octavia again pleads with Cæsar for the life of Antonius, but finding him obdurate, announces that she will go to Rome and stir up the city against him; a Messenger enters with the news that a battle is now raging. In this battle Antony encounters Thyreus and vanquishes him. Thyreus with his dying breath bids his victor tell Cleopatra that Cæsar intends to take her in triumph to Rome. Antony then meets Cæsar and, in single combat, Cæsar is beaten back, but before Antony can pursue his advantage, word is brought that Cleopatra has been taken prisoner. Antony flies to her assistance and rescues her. While these events are in progress outside the town, Photinus, still in love with Iras, heads a rebellion within the town, against both Antony and Cleopatra. Lucilius, however, within the city overcomes him and brings him as a prisoner to Antony, to whom he lies, as to his loyalty, so ingeniously that Antony forgives him. In the *Fifth Act*, while Antony is boasting to Cleopatra of his successes, word is brought that Octavius with his whole force is advancing to battle; Antony rushes forth to meet him, leaving Cleopatra to indulge in gloomy forebodings. Antony is utterly defeated, and re-enters, exclaiming:

'Gape Hell, and to thy dismal bottom take
The lost Antonius; this was our last stake.'

Photinus enters, crying,

'Horror on horror! Sir, th' unhappy Queen
Betray'd by a report that you were slain!
Ant. I understand you, she herself has kill'd
And better knew to die, than how to yield.
Phot. Alas! she has, I pull'd the reeking steel
From her warm wound, and with it rusht her life—
Her latest breath was busie with your name,
And the sweet pledges of your mutual flame:
Your children she embrac't, and then she died.
Ant. How well had I been with great Julius slain,
Or by some flying Parthian's darted cane.'

Antony then resolves to kill himself, so as to 'let Romans now each other love, 'Their tedious quarrel I will soon remove.' He requests Lucilius to kill him, but Lucilius passes the weapon through his own body. Antony remarks,

'The noblest way: thou show'st me what to do.
Thou giv'st th' example, and I'le give the blow.'

He thereupon ineffectually stabs himself, and observes to Photinus,

'Thou can'st not now my fatal journey stay.
Phot. Nor would I, Sir, you'r fairly on your way.
Ant. Death soon will place me out of fortunes reach;
Why stays my soul to sally at this breach?
Phot. It is not big enough.
Ant. Do'st mock me now?
Can my few minutes a new torture know—
Phot. They may, and to provoke thy parting soul,
Know that the Queen yet lives, thou loving fool,
And I the story of her death contriv'd,
To make thee kill thyself, which has arriv'd
Just as I wish't; by thy own hand thou dy'st,
And art at once the victim and the priest.
Ant. Furies and Hell———
Phot. Curse on; but Cæsar shall
With Egypt's sceptre thank me for thy fall.' . . .

(This is really the best Scene, I think, in the play.) Charmion and Iras enter and reveal to Antony that Cleopatra is alive in her Monument, where

'All she holds dear she has throng'd there, but you,
And now intreats that you will enter too.'

Antony is not so far dead but that he manages to walk off to the Monument. Cæsar and his friends enter, as does also Photinus with Antony's sword, but he is received with suspicion. A servant enters and announces that Octavia is 'past all 'human grief and care.'

'*Cæs.* She is not dead.
Serv. Yes, in her way to Rome,
Of grief and discontent, *as we presume.* [Italics mine.—ED.]
Cæs. Ye joyes of victory, a while forbear,
I must on my Octavia drop a tear.' . . .

The Scene changes to the Monument and *Enter* Antonius, Cleopatra, Charmion, and Iras.

'*Ant.* 'Twas I that pull'd on you the hate of Rome,
And all your ills past, present and to come.
It is not fit nor possible I live,
And my dear Queen, it growes unkind to grieve.'

Antony advises Cleopatra to submit to Cæsar, who will pity her and recognise that her beauty and his love were all her crime.

'*Ant.* But you may live a Queen; say you obey'd
Through fear: and were compell'd to give me aid. . . .
Say, that at last you did my death procure;
Say anything that may your life and crown secure.'

Antony dies exclaiming,

'O Rome! thy freedom does with me expire,
And thou art lost, obtaining thy desire.
Cleop. He's gone! he's gone! and I for ever lost
The great Antonius now is but a ghost:
A wand'ring shadow on the Stygian Coast.' . . .

Cleopatra masters her overwhelming grief long enough to apostrophise in thirteen lines the fleeting frailty of beauty, and its unreality; and finally tells Charmion that

'In yonder golden box three asps there lie, . . .
Take one and to my naked breast apply
Its poisonous mouth———'

Charmion obeys; the asp 'stings her'; she says her 'eyes grow dim'; then, kneeling by Antony's corpse, exclaims,

'Good asp bite deep and deadly in my breast,
And give me sudden and eternal rest. [*She dies.* Iras *runs away.*
Charm. Fool, from thy hasty Fate thou can'st not run.
Iras. Let it bite you, I'le stay till you have done.
Alas! my life but newly is begun———
Charm. No; thou would'st live to shame thy family;
But I'le take care that thou shalt nobly die.
Iras. Good Charmion!
Charm. I'le hear no more: faint hearts that seek delay
Will never want some foolish thing to say. [Charm. *stings her, then*
At our Queen's feet let's decently be found, *puts it to her own breast.*
And loyal grief be thought our only wound. [*Dies.*'

Cæsar and his train enter, after having battered down the doors, and all duly express horror at the sight of the corpses. Photinus runs to Iras, who with her dying breath reproaches him for not having made her queen of Egypt; lest she should further reveal his treachery, he stabs her, and is at once killed by a soldier who says he is Iras's brother. Cæsar wonders what Antony could have feared from a brother who owed to him all his honours, and asserts that it would have been a godlike pleasure to have shared the empire again with him. To make a clean sweep of everything, Agrippa announces that Cleopatra had burned all 'her vast treasure 'to vile ashes,' and had turned 'her fair person to a carcase.' The curtain falls, after Cæsar has uttered the solemn warning to us all, that

'Great minds the Gods alone can overcome———
Let no man with his present Fortune swell.
The fate of growing empire who can tell?
We stand but on the greatness whence these fell.'

GENEST (i, 208) remarks that Sedley ('for so he then wrote his name') seems to have written the 'part of Photinus, an intriguing statesman and great villain, pur-'posely for Sandford.'

In 1682 there was published in Paris, *CLEOPATRE par Mr* DE LA CHAPELLE. The character of Cleopatra is here drawn with bolder strokes than in either JODELLE (if we omit the Scene with Seleucus) or GARNIER. On one occasion, when Antony confesses that he is about to desert her, there is an outburst of hot indignation in which she calls him 'barbare,' and threatens him with an undivulged cruel retaliation, before which the Roman quails. Unfortunately, I cannot say that this character is fully sustained. Possibly, it was the author's intention, but certain it is that before the drama closes Cleopatra is subdued to a dove-like meekness in her utter subjection to love for Antony. Octavia takes a prominent part in the drama; her devotion to Antony is so unbounded that it includes even Cleopatra, and she vainly struggles to save them both.

The Scene opens after the battle of Actium; throughout the *First Act* Cleopatra does not, and will not appear. She is so overwhelmed with grief at the ruin and disgrace she has brought on Antony that she refuses to see him. This seclusion is Octavia's opportunity, and while Antony is chafing under the absence of his queen, his wife presents herself to him and adjures him for his own sake and for their children's to return to Rome and placate the Senate. Her success is such that Antony demands time to think it over. The *Second Act* shows us Cleopatra brooding over the fear that Antony is about to desert her, and over his changed demeanour, which is very different from his tender forgiveness after her flight at Actium, where

'Il vit que je fuyois, son ame en fût atteinte,
Et l' amour fit en luy ce qu'en moy fit la crainte,'

and when he swore endless vows of eternal fidelity. And here occurs a touch of nature, trifling to be sure, but refreshing amid so much moralising: Cleopatra had sent Iras to the harbour to learn what she could of Antony's movements, and had not yet returned; hereupon, Cleopatra declares that Iras knows how impatient she is for news and yet takes not the smallest pains to hurry; it is only too clear that nobody cares for her or her misfortunes, and that she must weep all alone; everybody had abandoned her. At that very instant Iras enters. She reports that Antony is about to leave Alexandria and Cleopatra for ever, and that on this condition peace had been made with Rome. She also reports that Octavia is in the palace and waiting to see Cleopatra. Octavia enters and implores Cleopatra, by her very love for Antony, to force him to return to Rome, to his honour, and to his power, and that by so doing she will convert the hatred of the Romans into admiration, and secure her own throne. Cleopatra replies that her advice to Antony would be to die rather than return to Rome, only to be shorn of his power like poor Lepidus. Octavia asks how Cleopatra, in case there should be more fighting, would bear the news of Antony's death. 'Like a Queen,' Cleopatra replies, 'A thousand famous examples, of which your 'Roman history, Madame, is full, will give me the aid of a noble despair in ending 'my sad days. You will never see me, like a dastard, disgrace the hundred kings 'from whom I am descended. Maugre Rome and maugre the angry Fates I shall 'know how to rejoin the *manes* of a husband.' Octavia ends the interview by saying that she will depart, 'but, Madame, in spite of you, in spite of him, I will today 'save you both.'

Antony enters and pleads with Cleopatra that it is necessary that he should sub-

mit to Octavius and depart for Rome in order to save her from further indignities and from being paraded in Cæsar's triumphal procession. Cleopatra sees through this specious reasoning, and rises to tragic grandeur as she denounces his perfidy, and relates how for his sake she had ruined her kingdom, and had been dishonoured throughout the world by his fatal love, but she no longer retains him, and bids him go to Octavius, become his slave; 'Go, brighten his court! I too will be present! 'Perhaps you will find me more cruel than pleasant!'

These parting words alarm Antony with their veiled threat, and he resolves that he will try to thwart her insidious plans. In a *Scene* with Agrippa, Cæsar's ambassador, Octavia renews her vow that she will remain near Antony in war or in peace; and reasserts her determination to share Cleopatra's fate and to save both her and Antony. Octavia retires; Cleopatra enters and makes full submission to Cæsar and to Rome. Antony enters unexpectedly and tells Agrippa that his treaty of peace with Cæsar is broken off, that there must now be war, and that he casts in his lot with Cleopatra. Agrippa, astounded, retires; Cleopatra's anger, mingled with jealousy, has no whit cooled; she treats Antony at first with the utmost disdain. He accuses her of ingratitude. She asks if she is to remain for ever trembling, and for ever accused, exposed to the violence and jealous transports of an enraged barbarian; she sees his design to drive her away and she will at once gratify him. He implores her to remain and swears that his only thought has been to protect her and her children in case of his death. This touches Cleopatra and she yields. Without him, she confesses, she would not care to live, and at this very moment her dearest wish is to see him happy and to die for him. Antony then renews his vows of love, and describes the great deeds he is about to perform in the war. At this moment word is brought to him that the Romans are everywhere victorious and that his presence is needed in the camp. Antony takes a touching farewell of Cleopatra, and adjures her to preserve the memory of his faithful love. But

> 'Before my brave army I must be calm
> And hide all my trouble.—So adieu, Madame. [*Exit.*
> *Cleopatra.* Dieux! if today, Death should humble his pride!
> I'll follow him swiftly, and die by his side!'

In the next *Scene* Cleopatra is alone, and horror-struck at the thought that even at that very moment Antony's head may have been brought to Cæsar.

> 'My glorious spouse [*Epoux*]!' she cries, ''twas my fatal love,—
> That sent thee too soon to mansions above.
> 'Twas I who deprived thee of crown and of light!
> I will follow thee, dearest, in fortune's despite!'

While the battle is going on and Cleopatra is in the extremity of fear and alarm, Octavia appears and asserts that she is come to share Cleopatra's fate. Cleopatra is not cordial, and remarks that the combat is not yet decided. But at that instant Charmion hurries in and announces that all is lost, Cæsar's victorious troops are already in the city. Thereupon Cleopatra hastens to her Monument. Antony returns defeated, disgraced, and in despair, seeking Cleopatra, whom alone he wishes to see.

Octavia is warned that her husband is bent on suicide, and is seeking Cleopatra to bid her farewell. Octavia's excellent character rises to the occasion. After all the misfortunes which the queen has caused her, she says that were she herself not a Roman she could hate her, but,

'These jealous stirrings and these mortal quarrels,
Which lacerate the heart of vulgar lovers,
Awake in mine no thought to stain my glory.
What if, for her, my love has been disdained,
Unhappy is she, and, like me, a woman.
I'll seek my brother, and assure my spouse
That Roman hearts cannot withstand my tears.'—p. 48.

Word is brought to Antony that Cleopatra had taken refuge in her Monument, which had been attacked by Roman soldiers to whom Charmion had thrown out some treasures and with tears had announced Cleopatra's death, whereat even the rough soldiers were touched and retired. Antony's attempted suicide follows, as in Plutarch; he learns from Iras that the queen still lives. The way in which Antony was carried to the Monument, and, by the scarves and veils which Charmion had twisted into ropes, was pulled up by Cleopatra and her women, is described to Octavia. In the last *Scene* Cleopatra tells Cæsar's ambassador that she now surrenders herself; she has left the Monument where the inhuman Gods had just snatched from her the greatest of all the Romans; she had closed the lids over his eyes, all stained with blood and dust. 'It is I,' she cries, 'who killed him. Too great a solicitude for my 'life has cost me my life. The deplorable state in which his loss has left me,—these 'veils stained with blood, his last sighs breathed out in my arms, and my own sorrows, 'all demand my death. If I defer it for a few minutes, 'tis to ask of Cæsar only one 'favour, and Cæsar must remember that to me is really due his glory, which he would 'never have attained had not Antony been blinded by his fatal love for me. This 'fatal love the gods sent to his breast, The Senate exiled him,—and I did all the rest.'

The favour which she asks is that such funeral honours as are beyond her power may be given to Antony. She does not desire any proud mortuary pomp, which may attempt to repair the ignominy of his ending;

''Tis ample that his Shade obtains repose,
And that a little mound of heaped-up earth,
May prove an all-sufficing monument,
In honour of his sacred memory.'

Agrippa begs her to relinquish all thoughts of dying, assures her that Cæsar recognises her virtues, and laments her misfortune; but she replies,

'From cares like these, has Fate deliver'd me,
Some minutes now are all I have to live.
Agrippa. What say you, Madame?
Cleopatra. 'Tis already done, Agrippa,
The poison I have taken ends its work.
If any pity for me stirs you now,
Permit no severance twixt my spouse and me,
But in one tomb, pray, let us both be laid.
'Tis there—'tis there, the summit of my wishes!———
Dear spouse! receive me in the gloomy realm,
Where love, I pray, may reunite our Shades.
There's nought that now appears so sad to me
As moments when I was not by your side.*
Sustain me, Charmion, my strength is going.

* This awakens an uncomfortable suspicion that the Egyptian queen had been lately reading her Jodelle, or her Garnier.

Agrippa. I grieve; admire; her virtue astounds me.
Charmion. Madame——
Cleopatra. The poison puts forth double strength.
A deathlike chill is creeping through my frame.
I die!
Iras. O cruel fortune! She is dead!
Agrippa. O heavens! I'll bear at once the news to Cæsar."
Here ends the Tragedy.

'ANTOINE *et* CLÉOPATRE, *Tragédie. Representée pour la premiere fois sur le Théatre de la Comédie Françoise, le 6. Novembre* 1742. Paris, M. DCC. XLIII.' So runs the title of a play which the *Dedicatory Epistle* informs us was written by 'BOISTEL.' (From his collected *Works* we learn that his full name is J. B. ROBERT BOISTEL D'WELLES.) This version is, it appears to me, of more than common interest. The author's conception of both Antony and Cleopatra is wholly original. Antony's love for Cleopatra suffers only one momentary eclipse, and then he at once recovers himself, and, with a strength unknown among other Antonies, shuts off all possibility of a relapse by proclaiming to his army that Cleopatra is his wife. Cleopatra is a truly pathetic figure. She makes a firm stand against Fate, even counselling Antony to attack and conquer Rome. But when she finds that Fate is too strong for her, she adjures Antony to desert her, the cause of all his misfortunes; when he refuses, she retires to the Pyramids and there dies; how she finds death we are not told. This version comes nearer than any other to canonizing Cleopatra. Octavia does not appear in the play. Her place, as a representative of Antony's home-ties, is taken by Julius, a son of Antony and herself. From what we are told during the first few Scenes, we learn that after the battle of Actium, Antony separated himself from Cleopatra and, in a decisive battle, vanquished Cæsar, but on his victorious march to Rome was recalled to Egypt by a revolt in his army. Cæsar has followed him, and here in Alexandria appointed an interview for a discussion of the peace demanded by the soldiers, and has designated, as the spot where it is to take place, the royal tombs of the kings of Egypt, where Cleopatra has kept herself secluded ever since her disgraceful flight at Actium. It is intimated that the wily Cæsar has selected this spot in the hope that Antony, who is ignorant of Cleopatra's presence there, may again meet the Egyptian Queen, and again become her thrall. The plot succeeds, Antony again meets Cleopatra, and they renew their vows of eternal love. When Cleopatra learns, however, that Cæsar is coming hither for a conference, she is terrified lest, as she tells Antony, her eyes should behold

'A second Actium on this fatal spot.
Your foe hates you, and me all Rome abhors.
While you love me what is there I need fear?——
I hear a noise. I yield to duty's call.
'Tis doubtless Cæsar; go, my lord, and meet him,
And trust that I, most faithful to your love,
Will cherish thoughts of you to my life's end.
If ever I was worthy of your love
Do you here show that you are worthy mine
By flying hence, and making peace with Cæsar.'—p. 15.

Thus closes the *First Act.* In the next the Triumvirs meet for discussion. Antony is the magnanimous, open-hearted patriot, who would give liberty to all, and

to each a chance to live. Cæsar is the wily, selfish politician. They agree to divide the world between them, but Cæsar requires some assurance that the glory of Rome will not be tarnished, nor his sister live in contempt, through Antony's connection with Cleopatra. Accordingly, he demands that the Egyptian queen shall either take a husband of his choosing, or be delivered as a hostage to Rome. Antony blazes into fury at the thought of either alternative. The conference ends with his defiance of Cæsar. In the next *Scene*, Cleopatra counsels Antony to send her to Rome and then win her back by conquering the city,—a plan which he scouts, but waxes enthusiastic over the wonderful military genius it displays. In the next *Act*, Julius, Antony's son, unrecognized by his father, is presented to Antony by Eros as the son of Ventidius. Julius describes the bitter grief with which Octavia mourns Antony's desertion; Antony listens at first with coldness, but is finally touched; when Julius informs him that Octavia is close at hand, and, throwing himself at his father's feet, reveals his identity, Antony breaks down and bids him bring his mother and he will be reconciled to her. But as soon as he is alone and calm, he sees to what a frightful pass his promise to Julius has brought him,—nothing less than a reconciliation with Rome and an abandonment of Cleopatra. He resolves that he will seek out Octavius, and by a sudden oath extricate himself from the horror of his situation. Cleopatra enters. To her, he recounts his misery and his remorse, and says that he will fly to where she is not, or whithersoever death will guide his steps. Cleopatra counsels him to obey necessity, and shows that even greater trouble is at hand; Cæsar is inciting Antony's soldiers to revolt by disseminating among them letters wherein they are exhorted either to surrender Cleopatra to him or to destroy the beauty which Antony still adores. Cleopatra asserts that, as she is the only cause of discord, it behooves her to fly to some distant land, abandoning her country and resigning her diadem, convinced that—

> 'If thou wert happy, I should soon forget them.
> In every danger, will sweet thoughts of thee
> Make good the loss of honour, throne, and home.'—p. 39.

Antony seeks out Octavius to give him his final answer; he will not confide Cleopatra to him; she shall remain his until death; he repudiates Octavia, she is of Cæsar's blood. He turns to the assembled Egyptians and Romans and exclaims:

> 'Cleopatra, it is true, was born a queen,
> But 'tis in her the only fault I've found.
> And if you think it does impute disgrace,
> Remember it was Fate. I can repair it:
> No more, Egyptians, do you have a queen!
> Here, Romans, stands my wife, your sovereign lady!'—p. 41.

He defies Cæsar, and Rome, which he will one day force to bend the knee before a woman. Cleopatra meets Julius, not knowing at first that he is Antony's son, and begs him, as a friend to Antony, to persuade the latter to return to his duty. Julius mistrusts her and reveals himself. Antony enters. Cleopatra begs him to withdraw the empty title of wife which he had given her before his army,

> 'Thou hast deceived me, Antony; my just alarm
> Demands the motive for this empty title.
> But time is short, I'll spare thee all complaint.
> Today, thy duty summons thee to say—
> Which of the two shall now prevail with thee,
> The tie of blood—or love, thy son—or I?

'But, be it either son, or be it loved one,
Go with me to thy army, and my wish fulfill.
Come! I must there resign into thy hands
This honour which excites thy Romans' ire.
Thou know'st how deadly, ire like this may grow.
Imagine this to be thy sole resource.
Art silent? What! must thy son blush for thee?
Or in thy heart can love do nothing more
Than here refuse me what my lips implore,
And load me down with gifts that I abhor?
Judge of thy plight, when here thou seest at one,
In the same hope, Cleopatra and thy son!'—p. 45.

But Antony is obdurate, he has done what he believed to be his duty and is satisfied. Then Cleopatra becomes desperate and declares that Antony will call to her in vain at the gates of the tomb where she is dying.

'But if, at this cost, thou wilt not heed my voice
No more my presence shall thine eyes rejoice. Adieu!'

Julius recognizes her nobleness, and, as she is leaving, breaks forth in exclamations of sincere admiration.

The *Fifth Act* opens with a soliloquy by Cleopatra in which she apostrophises her Antony, her 'dear lover,' and begs him to believe that if she has ever made him despair, if she has ever seemed to avoid him, or seemed afraid to see him, or, in the happy hours gone by, has not yielded to the intoxication of joy which her love prompted, she implores his pardon, and assures him that he was never more loved than at this moment. She then turns to the Monuments of the dead kings of her race, and to them declares that

'If loving thus a Roman hurts your pride,
And all my glory has seemed stained thereby,
My death shall here efface my life's misdeeds.'—p. 55.

Eros brings her word of Antony's utter defeat, of the death of Julius by his father's side, and of Antony's entreaty, before he retired from the battle, that Cleopatra should be saved by Eros from the Romans. Cleopatra replies,

'Fear nothing! I'm his wife and eke a queen!
None ever shall see Rome insult my woe.
Do what I could, I've caused all his misfortunes.
Perchance my death will more avail than tears.
If I, by fate, have tasted life's sweet joys,
I've learned, thank Heaven, to bow to fate's caprices.
Follow me both. The dreadful moment comes!
I pardon all! Blest gods! preserve my lover!

These are the last words we hear from Cleopatra. Eros brings word to Antony that she is dead. Antony in his distraction goes to the Monument and calls again and again and again on Cleopatra, but in vain. He then commands Eros to kill him, and the result is repeated from Plutarch, except that the stab which Antony gives himself is entirely successful.

MARMONTEL'S Tragedy of *CLÉOPATRE* need not detain us long. It was, as is announced on the title-page, 'Représentée pour la première fois par les Comédiens

'ordinaires du Roi le 20. Mai, 1750.' The author was but twenty-seven years old, and his tragedy bears the marks of youth in everything but in its lack of fire. It is cold, spiritless, timid, and insincere, with little discrimination of character. History, except in extremely meagre outlines, is disregarded. Indeed, it is difficult to believe that the dramatist had ever read Plutarch or Dion Cassius, but, as far as Ventidius is concerned, it seems as though he must have read Dryden. Octavia does not appear among the *Dramatis Personæ*; and, apart from Cleopatra, the chief interest is divided between Antony and Cæsarion, a malapert boy, who thinks that Rome and all Romans should bow the knee to him because in his veins runs the blood of Julius Cæsar. Cleopatra's love seems to be equally shared by Antony and Cæsarion. The play opens after the battle of Actium, and the *First Act* closes with Cleopatra's attempts to cheer and encourage Antony. In the *Second Act* Ventidius awakens Antony's sense of honour and persuades him to desert Cleopatra, who is plunged into despair when she learns of this resolution from Antony's own lips. She thereupon determines that she will make her lover jealous, and so win him again, by making love to Octavius. She is aware, she says, that she no longer possesses the beauty of her first youth, but then age replaces youth, by the knowledge of more seductive wiles. Whoso knows how to attack is already half a master. What a triumph to vanquish the pride and the power of Octavius by the glances of her eyes! Let the world call her perfidious and false! 'In my own eyes upright, content with-'out flaw, I need but my heart, both for judge and for law.'

Cleopatra meets Octavius and flatters him to the skies. He afterwards acknowledges to Proculeius that he had never before so thoroughly appreciated her fascinations, but they had not touched his heart. Antony and Octavius meet, and although there are outbursts of indignation from the former, yet Octavius calms them and they become friends. Cleopatra enters and places her crown in the hands of Octavius, useless burden as it is on the brow of a captive. To Antony she says, 'You have 'given me a master, let me bow down to him. From you or from him, my fate I must 'crave I am either your spouse, or else I'm his slave. Choose ye.'

Antony at once breaks off with Octavius and follows Cleopatra. In the battle which follows Antony is defeated and Cæsarion taken prisoner. Ventidius brings word from Octavius that if Cleopatra wishes to save Cæsarion's life she must herself come and ask for it. She bids Ventidius take a poniard to Cæsar wherewith he may stab Cæsarion, who will then die undisgraced. This Ventidius refuses to do and holds out the hope that they may still conquer Octavius with the troops that survive, but these troops will not fight unless Antony leaves Cleopatra. The queen then bids Ventidius announce to the soldiers that the chain which bound her to Antony is broken, and that she consents even to be fastened behind a chariot in Rome. In the last *Act*, Cleopatra instigates Eros to assassinate Octavius. Antony and Octavius meet, the latter is cruel and haughty, and bids Antony choose his place of exile, but he will retain Cleopatra and Cæsarion as hostages; at that instant Eros aims a blow with a poniard at Octavius's heart. Antony catches his arm and saves the life of Octavius. Out of gratitude Octavius shows Antony the letter which Cleopatra had written to him offering to surrender everything—even Antony himself. The latter is thunderstruck and breaks out into wild despair. 'After such treason,' Cæsar asks, 'can you love her?' Antony replies 'I adore her! Leave me. Your pity 'augments my frenzy. Leave me!' 'What recourse, have you?' asks Ventidius. 'Death!' answers Antony as he stabs himself. Cleopatra rushes in, falls on Antony's body, sees the fatal letter which she had written as a decoy to Octavius, and under-

stands it all. She implores Antony to speak to her; 'he extends his arms, his eyes beam love,

Adoring at thy feet, behold thy queen!
Excess of love and sorrow brings me death!
Hah! would'st thou speak?—thou sighest,—thou diest!'

Cleopatra faints, but revives and begs from Cæsar, as a last favour, that she may place a crown of laurel on Antony's brow. Charmion brings a basket of laurel leaves under which an aspic is concealed. Cleopatra seizes the aspic and applies it to her breast. 'O ye gods!' cries Octavius. Cleopatra, with the aspic still on her bosom, exclaims, 'At last I'm free. My heart mounts up above Octavius and all 'misfortunes! My son is alive and free. Adieu. Upon this funeral-pile I die a 'queen.' Her last words are,

'My senses, Charmion, gently fade to rest———
I die, with kisses, on my hero's breast.'

An anecdote connected with this *Version* by MARMONTEL is told (on the authority of the *Nouvelle Biographie Générale*, 1863) in the *Preface* to the present volume.

The earliest drama of VITTORIO ALFIERI, written at the age of twenty-five, is *ANTONIO E CLEOPATRA*, acted for the first time in Turin, in June, 1775. The play was several times re-written, and spoken of by the author in such contemptuous terms as 'abortion,' 'refuse,' 'the first tragic and lyric attempt of a sucking poet,' etc. Of the origin of the version ALFIERI gives a description in his *Life*. 'Sitting unoccupied in 'the saloon of his lady-love, whose health required long periods of retirement and 'silence, he took up half-a-dozen leaves of paper that lay at hand, and sketched upon 'them two or three scenes of dialogue, naming the principal speaker Cleopatra. 'This name was suggested by the story woven on the tapestries of the apartment, 'otherwise, he says, he might just as well have called his heroine Berenice or Zenobia. 'When his paper was exhausted, he thrust the leaves under the cushion of a sofa, 'and there they remained for over a year, during which he visited Rome, and went 'through other experiences wholly alien to composition. Finding his passion exer-'cising a baleful influence on his life, he determined to break it off, and in one of his 'last visits to the lady's house, he withdrew from under the cushion his attempt at a 'drama, and proceeded to recast it, still with no very definite plan.' * Of this incident of the cushion ALFIERI furthermore says, 'my earliest attempts at tragedy were 'brooded over, as it were, by the lady herself, who sat in the chair habitually, and 'by any person who happened to sit down upon it.' †

As far as the historical Cleopatra is concerned, ALFIERI was eminently correct when he said that he might just as well have called his heroine Berenice or Zenobia, with this qualification, however, that no Berenice or Zenobia was ever so utterly deceitful or cruel as is his Cleopatra. With the exception of KOTZEBUE, I can recall no dramatist who has given to Cleopatra so black a character as ALFIERI. The Egyptian queen drawn by the Italian is as much blacker than the melodramatic Egyptian queen of the German as, in genius, ALFIERI towered above KOTZEBUE. In reading ALFIERI's

* *Six Cleopatras*, by WILLIAM EVERETT, *Atlantic Monthly*, February, 1905, p. 261. A delightful Essay which no one interested in the subject can afford to overlook.

† *The Tragedies of Vittorio Alfieri*, From the Italian. Edited by E. A. BOWRING. Bohn's ed., 1876, p. 422.

tragedy let us forget history, forget that Cleopatra was a Greek, and an Egyptian only so far as she had been thus made by Phœbus' amorous pinches, and passively resign ourselves to the terror inspired by his heroine, whose character reflects the lawless strength and mediæval warmth of the Italy of the Borgias.

The play opens in Alexandria, immediately after Cleopatra's arrival in Egypt after her disgraceful flight from Actium. She knows nothing of Antony's fate, nor of the result of the battle. She avows to her attendant, Ismene, her inextinguishable remorse for having fled, and possibly causing thereby the defeat of Antony, of whom, up to this moment, she has no news. In the course of her denunciation of herself, she declares,

> 'It is not love that poisons now my days;
> Ambition to command has ever moved me.
> Each path, and none in vain, have I essay'd,
> Which could conduct me to that lofty end;
> My other passions all succumb'd to this,
> And others' passions minister'd to mine.' *—p. 424.

She learns that Antony has been utterly defeated. In the following soliloquy, when alone, she throws off all disguise and we here learn her true character:

> '*Cleo.* And now at last
> I may pluck off the veil which hides the truth
> In a dissembling heart's profound abysses.
> Vanquish'd is Antony: this shame and treason
> Perchance survives he not; the base design
> I dared to form has been fulfill'd: so much
> I could not hope for from my wicked flight.
> But half the work remains for me to do,
> And the most doubtful: vain are my misdeeds,
> If to my fate I cannot link Augustus.
> And from his heart what answer seek I? Love: . . .
> Love, whom I oft inspired but never knew,
> And from whose pow'r, when vanquish'd and disarm'd,
> I glory drew, the very victor taming.
> Sole barrier to my scheme was Antony:
> If he's no more, my conquest will be easy.'—I, iv, p. 429.

We next see her in an interview with the disgraced Antony, whose bitter upbraidings for her treachery she in vain tries to stem by protestations of her love. When at last he says that he abhors life because he is endlessly disgraced, and abhors death because she might find him out among the Shades and even there destroy his peace, she breaks forth,

> 'Dost seek, barbarian, solace for thy fury?
> It is not love thou feelest in thy breast,
> I know it but too well: here, take this steel!
> My bosom I unveil, where once thou restedst;
> Thou know'st it not again, or hast forgotten;
> Raise thy intrepid hand, and brandish it———
> Then will the blood, which thou didst think unfaithful,

* This extract, and the following metrical extracts, are from the Translation of Alfieri's Tragedies just mentioned.

'Rush gushing forth, and straightway dye my garments,
And fall upon my feet, and both my hands
Will reek with it; and whatsoever breath
Remains to Cleopatra, tow'rds thee turning
Eyes full of love, and death, will she collect,
To say: Farewell, I loved thee, die for thee!———
And then, when thou hast fed thy angry looks
On thy dead enemy, by slow degrees
Thy fury will abate, and constancy
Revive in thee again, and thy old virtue.
Ant. How, Cleopatra, hast thou gain'd such power
Thus to delude me ever? yet I love
Thy treacheries, and those deceitful accents
Have from my ear reach'd even to my heart.'—II, iii, p. 436.

She then gives a fictitious and flimsy excuse for her flight from Actium: that she learned, only on the day she sailed, of a powerful rebellion among her subjects, designed to deliver Egypt to Cæsar, and she returned to quell it, not for the sake of her own throne, but solely out of love for Antony. Antony is appeased, but not convinced. His supreme love for her forbids him to reason. But whether she be true or false, he must leave her, encounter Cæsar, and die in battle.

Having failed in her attempt to destroy Antony at Actium, Cleopatra now devises a second and more fatal act of treachery which can hardly fail of a successful issue, either in causing Antony to lose his life in battle or to commit suicide. She thus discloses it to Ismene:

'a second plot
Is in the field prepared, t'assure the first.
The warlike trumpets scarcely will be heard
To sound the haughty signal for the fight,
When on the sea the ships, on land the cohorts,
Abandoning the leader they once own'd,
Will range themselves beneath Augustus' ensigns.
Left by their flight defenceless, Antony
Will turn against himself his bitter fury.'—III, i, p. 440.

The plot succeeds and Antony returns, having touched a lower deep than he had ever before conceived of, and with proof too clear of Cleopatra's treachery. There is nothing before him now but infamy or death. The same will be Cleopatra's fate. Since they are herein equal, he bids her take his sword, transfix with it her heart, return it to him, and he will then transfix his own. She turns pale, but, still certain of her supreme power over him, artfully evades the fatal stroke by saying that she will teach him how to die, and in such an honourable death nothing is wanting

'save that thy dearer hand
Should guide the friendly steel; mine maybe, trembling,
Or, little wont to strike, might give the lie
Both to my valor, and thy cruel thoughts.
Into this heart, by not an unknown path,
Th' avenging blade may plunge: deep sculptured there,
Thy fatal image will be found by thee;
Thou didst impress it, thou shalt cancel it;
The dagger take, and strike . . . thou turn'st away?'—III, ii, p. 444.

As Cleopatra had foreseen, Antony refused to strike and was in the very act of turning the sword against himself, when his hand was stayed by the announcement that Cæsar was about to enter. Cleopatra retires. Cæsar addresses Antony in friendly and encouraging terms, promising to bury all hostility in oblivion, and finally invites him to return to Rome, but will not promise that Cleopatra shall not grace his triumph. Antony breaks off the interview by saying that 'never shall that woman 'be in Rome By mortal seen as subject to Augustus, Who once deserved the love of 'Antony.' In a conversation with his friend, Septimius, Cæsar declares that he intends to procure Antony's death at the hands of Cleopatra, and then, after having been kept for the disgrace of being led in his triumph, Cleopatra herself shall be put to a wretched death.

In the *Fourth Act* there is an interview between Augustus and Cleopatra, who puts forth all her arts to win the Roman conqueror; she claims his gratitude for having wilfully betrayed Antony at Actium, and again for having caused all her army to desert him. Augustus intimates his hopes that Cleopatra will some day be his queen, and that she will not disdain to divide his sceptre with him; in those happy days, perchance, Cleopatra will weep at having loved Antony so much. To this artful suggestion Cleopatra replies,

> 'Too much I loved ungrateful Antony;
> No more I love him; to amend my fault
> I'm now prepared: it is not hate or vengeance
> Which urges me to-day my fault to cancel,
> But reason, the cool reason of a monarch.
> For a long time his death has seem'd to be
> Not only useful for this kingdom, long
> By him despoil'd, but indispensable;
> And now that his existence might once more
> Re-open all the ancient wounds of Rome,
> Destroy the peace of the whole world, and partly
> Rob thee of thy supreme felicity,
> 'Twould be a crime to have compassion on him.'—IV, ii, p. 454.

Hereupon, Cleopatra, in unmeasured terms, confesses her admiration of Augustus, who responds in protestations, equally sincere, of his love for her. At last Augustus says, 'But Antony draws nigh; we must dissemble.' When Antony enters he is furious at the sight of Augustus alone with Cleopatra. Both endeavour to appease him,—Augustus by indignation at Antony's mistrust, Cleopatra by asseverations of her undying, faithful love,—for Antony's sake there is no sacrifice she will not make, to fulfill his wishes; if he desires her to be led in triumph in Rome she will fly to the chariot; without Antony she is a living corpse. At last Augustus bids Cleopatra live as queen, and with her lover if she wishes it; in the temple let them all swear lasting oblivion to their former hatred. After Augustus has left, the poor disgraced, bewildered, heart-broken Antony tells Cleopatra that he will seek the temple to ask the gods for guidance. As soon as he is gone, Cleopatra looks after him, saying,

> 'Credulous lover, go not to the temple;
> Go rather to an unexpected death———
> Yes, find thou death, and heinous treachery,
> There, where thou look'st for life, for love and peace.'—p. 459.

Cleopatra thereupon commands Diomedes to follow Antony, and, in a dark passage leading to the temple, stab him, and let the victim also know at whose command

the blow is struck. Diomedes shortly returns, and reports that he has done the deed; Cleopatra rejoices that 'the odious rugged chains of Antony at length are broken.' But Augustus receives the news of Antony's death by no means with the pleasure that Cleopatra had anticipated. He is, on the contrary, sternly indignant, and speaks of Antony as 'a great hero,' 'a mighty warrior,' who was worthy of a far more noble end, and declares that 'To rid him of his enemies, Augustus Has never sought a 'woman's coward hand.' He commands Cleopatra to prepare to follow him to Rome, there to render an account of her atrocious guilt. After he is gone Cleopatra's expressions of grief over the complete failure of her plan are bitter and her vows of vengeance on Augustus are deep. In the midst of them Antony enters. The courage of Diomedes had failed him, or rather his compassion and love for Antony had proved too great. In Antony's living presence no subterfuge will avail the wretched queen, and she openly confesses that she feels neither pity nor remorse. In the last Scene all the characters are present, Antony addresses Augustus in noble words of mingled pride, resignation, and defiance; then, turning to Cleopatra, exclaims,

'Fly, fly, O queen, the horrors of a triumph,
Horrors far worse than those of any death.
Wherefore alone to die is granted to us?
I could have given thee yet more of life———
Augustus, now will the whole world be thine:
Since I have taught thee how thou should'st not reign;
If thou, like me, should'st be unfortunate,
Learn to die bravely, as does Antony. [*Kills himself.*

Diomedes. Brave warrior! Heav'n was jealous of thy presence
On this ungrateful earth. [*Antony is borne off.*

Augustus. Now let the queen
Be dragg'd away from hence by force, if prayers
Are not sufficient———

Cleopatra. Stop, thou barb'rous one!
Thou fain wouldst tie me to thy car in Rome?
At least permit me to delight my eyes
In horrors and in blood, yes, e'en in death;
That I may lose my senses, and extract
Fresh fury from them—But since heav'n is slow
The wicked to chastise, and I'm unable
To pierce thy breast, I pierce my own instead. [*Stabs herself.*

Aug. Heav'ns, Cleopatra!———

Cleo. I———unworthy was
Of life———but, if to thee the curses now
By wicked rage invoked can fatal be,
Then horror, and deceit, and treachery
Will close pursue thee, and at last thou'lt find
The horrid death which is a tyrant's due———
Furies—infernal Furies—come ye now?———
I follow you—ah!—with thy viper's torch,
Thou discord black, thou fain wouldst light my way.
Give it to me—in dying I perchance
Might set the world on fire, and so dissolve it———
Dost cry for vengeance, Antony?—'tis blood———

'But faithless blood—O horror—ruin—death.——— [*Dies.*
Augustus. O Romans, let us go; in this vile land
All breathes of terror, making heav'n impure;
The very air with ev'ry vice is tainted.'

GENEST (vi, 63) gives the following abstract of a Tragedy, called *Antony and Cleopatra*, by HENRY BROOKE (author of *The Fool of Quality*), published in 1778, but omitted in an edition, edited by Brooke's daughter, in 1792. (I have been unable to obtain a copy.)

'Antony and Cleopatra—one-third, or perhaps one-half of this play is taken 'from Shakspeare—the other part is Brooke's—he has added 3 new characters—the '2 children of Antony and Cleopatra; and Ptolemy her brother—these characters 'are not happy additions to the *Dramatis Personæ*. In the 2d act Antony seeing 'Cleopatra embrace Ptolemy, and not knowing who he is, leaves Alexandria in a 'violent fit of jealousy—on being undeceived he returns. Shakspeare's play, with 'all its faults, is infinitely superior to Brooke's—yet it must be allowed that a consid-'erable part of Brooke's additions is well written—the scene lies entirely at Alexan-'dria—the characters of Cæsar and Octavia with many others are omitted.'

In 1783, at a period when there was in Germany a temporary reaction against Shakespeare, there appeared, *KLEOPATRA UND ANTONIUS, A Tragedy in Four Acts*, by CORNELIUS VON AYRENHOFF, *Austrian Lieutenant-Field-Marshall.* In a long and polemical Preface, addressed to Wieland, the writer denounces the dramatic critics of the day. 'How can we expect,' he exclaims in his indignation, 'that such 'instructors in art, who have learned in public taverns all their knowledge of 'refined society and there educated their taste, will defend the laws which govern the 'Three Unities, elegant manners, and versification? What is more natural than that 'they should keep on praising incessantly the monster [*Ungeheuer*] Shakespeare as 'the highest product of all nations, not because he often shows traces of great 'genius, but because through him we become accustomed to all kinds of possible law-'lessness, and that they should on every occasion dismiss with contempt the master-'pieces of Corneille, Racine, and Voltaire?'—p. 11. Ayrenhoff states how deeply he had been stirred by the story of Cleopatra as told by Plutarch, and how inadequately it had been presented by the dramatists. He had read the tragic story in Shakespeare, in la Chapelle, in Lohenstein, in Dryden, and exclaims, 'Poor Cleopatra! 'thou fairest, loveliest, most unfortunate woman of antiquity! how brutally hast thou 'been treated! It was not enough that thou wert robbed of thy throne and of thy 'life by thy hateful contemporary, the cunning and cowardly Octavius, but the poets 'of later days are still presenting thee on the public stage as a disgrace to thy sex!' After this open avowal of compassionate love and admiration, we find in Ayrenhoff's tragedy what is to be expected, a Cleopatra who, while conformed to the records of Plutarch, is idealised into a lofty character, quite too good for human nature's daily food. I know of no other Cleopatra exactly like her. The tragedy is skilfully written and has in it some good Scenes, especially the last, which, in Cleopatra's treatment of Octavius, is really admirable. It is written in Alexandrine rhyming couplets.

The opening Scenes somewhat remind us of Dryden. Lucilius, Antony's dear friend and trusted General, corresponds to the Ventidius of the English poet; he cheers Antony in his despair after Actium, warning him at the same time of the influence

of Cleopatra; at last he tells him plainly that defeat is certain unless he abandons the queen. With the warning words 'Remember Actium!' he departs, and Cleopatra enters. She will not listen to Antony's gloomy forebodings. Nothing can trouble her so long as Antony loves.

'As we began, so, too, the end must be;
The greatest man the world can prize, art thou;
Sole woman worthy of such greatness, I.
Let throne and world be shattered by Octavius;
For Antony alone, does Cleopatra tremble.'

Antony tells the queen that even now a decisive battle is imminent. Cleopatra replies that she is ready, 'to the determined soul, uncertainty alone is pain;' and points to the mausoleum which she has built, 'That, for Cleopatra will the refuge be. 'Would, O beloved one! it might be with thee!'

Antony reminds her of his vow not to survive her, but will not believe that such a desperate remedy is near. Indeed, he is heartened for the battle to which he will now go with joy, and return a victor, or word shall be brought to her of his death. He departs and Cleopatra, thus early in the play, bids Charmion procure some asps and tell the priests to make ready the mausoleum.

When the next *Act* opens the battle has been fought, Antony has been victorious; Cleopatra awaits his approach, with a laurel wreath wherewith to crown him. Antony enters and is crowned by Cleopatra with extravagant expressions of love and admiration. Word is brought that a veiled Roman lady desires an audience with Antony alone. Antony refuses to see her, but Cleopatra intercedes. 'It may be,' she says, 'some wife or mother come to beg the life of her dear one; and, if so, send 'the unhappy one to me, and I will try to comfort her.' She leaves and the veiled lady enters; at Antony's bidding she draws aside her veil and reveals Octavia. She prostrates herself before him, but he bids her rise; she recalls to him their happy, cloudless years in Athens, but not to win him back is she come, but to bring peace between her husband and her brother, who, she declares, still holds Antony in fond affection and is anxious to become reconciled. To none of her arguments will Antony accede, but ends with saying that there are other obstacles, known only to himself. Octavia understands this reference to Cleopatra and replies,

'Full well I know that you will never take
A step that leads to Cleopatra's harm.
And this I honour; you can lightly judge
That I do not forget the cause of it. [*Antony expresses astonishment.*
Ignoble hate has ne'er disgraced my heart.
Thou lov'st her—this shows she's worthy of thy love.
Although I ne'er can rival her in charms,
In greatness of the soul, she'll not excel me,
And more I ask not. Ah, not from envy
Would I disturb these bonds which make you blest
Far less to me, I own, is my own weal
Than thine,—dear father of my children!'

Antony replies that all is in vain; he honours her and will always honour her, but, ascribe it to Fate if need be, he cannot comply with her wishes. The children are then brought in, and they, with their mother, fall at the feet of Antony, who is deeply moved. Cleopatra enters, and in the veiled Roman lady discovers Octavia,

who explains to her that she is come to try to extricate Antony from his perilous position and begs for protection. Cleopatra replies,

'I wonder greatly at thy deed, Octavia!
How I regard it, I'll not now explain.
Yet know, whoe'er as friend,—for such thou claim'st to be,—
Seeks my protection, it shall be bestowed.
[*To Charmion*] Be it your care to see throughout my court
That, like myself, she's treated as a queen.
[*To Octavia*] Free, as thou may'st, from the engulfing flood
Thy husband, sinking neath the raging storm;
May heaven aid thee,—and reward thy pains!
In nought will I deprive thee of the merit.
Complete your plans untrammelled. But know this,
From them I must be utterly excluded.
As soon as he has made his firm resolve,
Then, and not till then, I'll decide my lot.
And also until then, I ask you, Sir,
To suffer me to stay in my seclusion.
Ant. What! Cleopatra asks———
Cleop. Nothing; she commands;
And counts,—if she is dear,—on thy obedience. [*Exit with her train.*'

As soon as she is gone Octavia breaks forth into admiration of the nobility of her character. But none the less does she urge her vacillating husband to return with her and their children to Rome and to the paths of virtue. Antony at last decides that he will lay down his power and become a private citizen if Cæsar will do the same. Should Cæsar consent to do this, and the Senate confirm her throne to Cleopatra, he will live in Athens with Octavia, from whom no power on earth can then separate him. Octavia is certain that she can persuade her brother to this course and the Scene ends with profuse tears of joy all round, to which effusion Lucilius contributes. Charmion, who had come to tell Octavia that her apartments were ready, is a witness to this reconciliation and reports it to her anxious mistress, offering, at the same time, to kill Octavia during the night. This horrifies Cleopatra, who sternly reproves her. At last she decides to send a secret messenger to Cæsar's camp, and the *Act* ends. In the next *Act*, while waiting for the result of Octavia's intercession with Octavius, Antony and Cleopatra have a stormy scene. Cleopatra asserts that Antony had committed her fate to Cæsar. This Antony denies, and says that Rome, through the Senate on its oath, had for ever renounced all claim to Cleopatra's throne.

'*Cleop.* Much longed for chance! forsooth my bliss is boundless!
Yet, Sir, to whom must I ascribe this bliss?
To Rome? Octavia? To Cæsar? or to thee?
Ant. Thou triflest, Queen!
Cleop. [*with angry earnestness.*] Resolve me then my doubts!
Whose is the saving arm that, out of pity,
Maintains me on my throne ancestral?
To whom do I owe thanks for this, my crown!
Is't not Octavia? is it not her charms,
Whose power,—to win thee from me,—won Rome's grace?
Did not a single tear, shed at thy feet,
Nay but a single sigh, dissolve the bond

'That knit us firm together, as till now,
And place within the power of my foe
My fame, my name, and all my happiness?
Thus, then, ingrate, shalt thou explain to me.'

Antony complains that Octavia would not have persuaded him, had Cleopatra said but a word or given a hint. She again breaks forth,

'A word, a hint from me!—to rouse thy duty?
Traitor! shewed she not to thee thine inmost heart?
Could I believe thy faith so weakly grounded?
And is Octavia's empire must I submit,
And blush at every word, unless my fear,
And thy fierceness make her triumph greater?
So low as power shall ever make me bow!
Let them, then brave, deprive me of my throne.
One thing remains, my honour is my own
And summ'd this pride, this day involve my death
The thought of but one weakness makes me rue:—
That, O barbarian, I have lived for you!'

Antony exclaims that this is beyond endurance and that Octavia shall at once return, alone, to Rome, all thought of peace shall be relinquished, and demands that Cleopatra shall tell him what course to take. She replies,

'The work thou hast begun, complete. Thus, Sir,
Is all that thou canst do. Farewell.
Ant. Nay, cruel one, before thou goest
Say what for me and thee thou hast resolved.
Cleop. Therein must Cæsar first bestow the power.
The one on trial cannot be the judge.
Farewell. [*Exit.*'

Antony for a while rages against Cleopatra, but at last recognises that it is really love for him that makes her jeopardise her throne and her very life. Then he decides that Octavia is the real cause of all this misery, and resolves never to see her again, but remain for ever by Cleopatra's side. Lucilius enters, but is so shocked at Antony's change of heart that he departs in anger. Antony sends after him; when he returns he so convicts Antony of folly in clinging to Cleopatra that Antony swears never to see her again until he parts from her for ever. Octavia enters with Cæsar's letter of assent to Antony's proposition: Cæsar will lay down his power and live as a private citizen in Epirus; Cleopatra's throne shall be unmolested. The joy of Antony, Octavia, and the children is unbounded. Cleopatra enters and Antony endeavours to explain to her the situation and its advantages for all concerned. Cleopatra declares that she too has been in correspondence with Cæsar, and hands to Antony a letter from Cæsar wherein she is told to place no reliance on his agreement with Octavia, and that he pledges himself to secure her riches and her throne if she will send him Antony's head. Octavia, heartbroken over the duplicity of her treacherous brother, departs with her children and is seen no more. Antony throws himself at the feet of Cleopatra and with tears acknowledges her magnanimity. He takes a tender leave of her and departs to plunge into battle with Cæsar. Cleopatra, from a tower of her palace, watches the fight and sees Antony's defeat. Dercetrius, whom she had sent for news of Antony's welfare, enters and relates how Antony, on a false report of Cleopatra's death, had attempted to kill himself, and,

when told by Demetrius that she was alive, had sent her tender messages imploring her forgiveness. Cleopatra commands Demetrius to bring Antony to her at once, and bids Charmion fetch the asp. Antony is brought in, borne by soldiers. Both Cleopatra and Antony implore forgiveness of each other. He begs her to fly, she protests that life has no more charm for her, but to die with him will be her highest bliss. Antony dies, and after her first outburst of sorrow Cleopatra exclaims, 'I 'who deeply swore not after thee to live, A proof of my true faith I hasten now 'to give.'

Dolabella enters, and, under a feigned weakness and timidity, she extracts from him the secret that within three days she is to be sent to Rome. Cleopatra gives him a letter to be delivered to Cæsar. When alone with Charmion, Cleopatra bids her place a throne near Antony's corpse; she then takes the vase containing the aspic, lifts the cover, and looking in, says,

'Well, little thing! how fixedly thou starest!
Dost think thy hissing can awaken fright? [sorrow!
Here! [*thrusting her arm into the vase.*] Cool thy anger and abate my
It hurts not, Charmion! [*She returns to the corpse.*]
Now, my departed friend! for ever we're united.
Now I dare call thee husband,—myself thy wife.
Nought severs us again; one tomb for both!
This thought alone, for me, can sweeten death.'

She bids Charmion bring her crown and summon all her attendants, who enter and group themselves about her with the emblems of royalty—the diadem and sceptre. She says, aside 'What coolness steals so softly through my veins! Is it 'the poison? ah, how gentle!'

She tells her attendants that she has remembered them all and that Demetrius has the gold; even if they are subject to Cæsar they must always retain the freedom in their hearts to love and remember her. Dolabella enters and announces the approach of Cæsar, who, shortly after, enters. Dolabella, in an aside, says to the queen that she must rise, and not remain seated in Cæsar's presence. She keeps her seat.

'*Cæsar.* O woeful sight! Unhappy Antony!
Why could I never win thy confidence?
Thy hatred was my grief,—at last thy ruin!
Unhappy queen! I feel for thy misfortune!
Cleop. Had our mischance not been thy fortune's germ
I doubt not thou hadst pitied us, Octavius.
But, Sir, unpitied I can bear my sorrow.'

Cæsar assures her that he is her friend, and she obtains from him the promise that she shall be buried in the same tomb with her Antony; Cæsar considers it a trifling request, he was ready to grant much greater.

'*Cleop.* To thee it may be small, to me 'tis great.
Is it no salve in death to be united
To him who was the dearest upon earth?
Ay,—to that great man, the very last great man
This servile world can ever name with pride?
Dolabella. [*aside.*] Ah, Cleopatra!
Cleop. What! shall I refrain from praising him?
Cæsar himself can witness to his greatness;

'To it, forsooth, he owes his happy fortune,
The laurel, which adorns him now, was gathered
For him at Philippi by Antony.
That weighty fight saw Cæsar but preparing,—
He had a fever then, and could not fight.
Cæsar. What insolent derision, thou audacity!
Dolabella. [*aside to Cæsar.*] Pardon her, Sire!
Her sorrows tempt her to forget herself.
Cleop. Friend, let him rage! he'll learn to honour truth!
He rules now uncontrolled—he'll never hear it more!
Cæsar. Insulting Pride! Know'st thou not who I am,
And who thyself art now?
Cleop. For aye, a queen!
Whose fearless daring no soldier can dismay!
Who e'en in death can still avenge an insult.
Cæsar. An insult? Thou? From me?
Cleop. From thee, thou tyrant! [*She throws Cæsar's letter to her at his feet.*
Who dared to ask from me assassination;
Who held me as a traitor to my loved one;
Offered my realm as the reward of crime.
How mean the conqueror shows beside the conquered!
How dastardly stands forth assassination
Beside the honourable duello,—
Fraud and deceit by honesty and courage! [*She sinks down. Charmion brings her to the throne.*
Dolabella. What does this mean? Her eyes grow dim!
Charmion. She is dying.
Cæsar. Ha! who loves his life speak out, and say
What means this—
Cleop. Spare thy anger! Egypt's queen has finished
Her last duty—she dies and will not basely
—Out-live her glory—Lay me by Antony—
Thou hast pledged thy word—Oh, Charmion—
'Tis ice—death's freezing hand—my heart—
My Antony! [*She dies.*]'

In 1793 JULIUS, REICHSGRAF VON SODEN, published a Tragedy in prose, called *KLEOPATRA*. Whether or not it was ever acted I do not know. In a short *Preface* the author remarks that the subject has been already used by the dramatists of many nations, and, among them, Shakespeare stands at the head. From his own study of history the author has been led to believe that full justice has not been done to the character of Cleopatra, in whom he believed that he discerned 'a mingling of 'coquetry and nobility, of voluptuousness and strength, of weakness, of womanliness, 'and of regal freedom, which explained all the apparent contradictions of her acts.' In carrying out this conception I cannot say that I think the author is altogether successful. The voluptuous tendency in Cleopatra's nature is emphasized,—indeed, it is more conspicuous than in any other version with which I am acquainted. I can perceive no traces in Cleopatra of unusual strength of character, unless it be the unabashed way in which she unfolds to her maid, Miris, her excellent reasons for changing from the unsuccessful Antony to the successful Cæsar. Unlike other *Ver-*

sions there is no parting Scene between Antony and Cleopatra. Antony's attempt at suicide is entirely successful; Cleopatra merely hears of his death and applies the asp only when Cæsar's steps are on the threshold of the pyramid in which she had taken refuge from Antony, who was seeking to kill her after the desertion to Cæsar of the Egyptian army.

The foregoing abstract is all that I had intended to give of this version, which, written in prose, seemed to me to be, in general, of inferior merit. I found, however, to my amazement, that MOELLER pronounces it 'the most noteworthy version in Ger-'man literature.' In MOELLER'S concluding remarks he acknowledges that VON SODEN has not succeeded in making Cleopatra a perfectly consistent character, but in spite of this he does not hesitate to affirm that 'this drama, together with the lyric 'effusion of Prince George of Prussia, furnishes the German version of Cleopatra's 'tragedy which we can, at this day, read with pleasure.' In deference to this opinion I now give an ampler abstract. The opening locality is Tarentum, where Octavius and Antony are feasting each other before Octavius starts on his expedition against Sextus Pompeius and Antony sets out on the war against the Parthians. The first Scene lies in Antony's house. Cleopatra enters, accompanied by Miris, her maid, and is thrilled by the thought that she is really in Antony's home, against the majestic pillars whereof he may have once leaned, 'this floor, lifeless though it be, 'has borne the footsteps of the lord of the world, and is proud of it.' (There is a faint reminiscence of Shakespeare here.) 'It does not compare with your palace at 'Alexandria,' says Miris. 'Palace!' exclaims Cleopatra, 'It was a palace when it 'enclosed Antony within its walls. Palace, do I call it? It was a temple, conse-'crated to love and adorned with all its magic. Ah! when he hung upon my neck, 'our souls lost themselves on our lips! Then!—Isis drew about us a magic circle, 'and, sundered from all mortal thoughts, Elysium was in us and about us. Prythee, 'Miris, how did I look when Cæsar lay at my feet?

Miris. Like the goddess, to whom we bring our offerings.

Cleopatra. And I am still Cleopatra?

Miris. Assuredly.

Cleopatra. Seest thou wrinkles on this brow? Has time dimmed the glance which prostrated at my feet the conqueror of the world?

Miris. By no means.

Cleopatra. Then have no fear, Miris. Antony is mine! And even if Elysium has thrown wide its gates, or Orcus opened its abyss for him, with a single smile I can call him back, and repel the Fates. The powers of Heaven and of Hell cannot restrain him from me.'

Miris refers to Octavia. 'Silence!' Cleopatra cries, 'By heaven! If you value 'your life, mention her not again! That humdrum, lackadaisical creature! that 'alabaster image of simplicity will be frightened off by a single puff of breath from 'my lips. Aha! that breath has wrought mightier wonders. It has dissolved every 'nerve of the untamed Antony in love and voluptuousness, and subdued the very 'tigers. Antony, he knows what it is! . . . Know then, Miris, a man is only what the 'woman makes him. It is woman alone who can evoke this headlong rush of the 'blood, this all-embracing flight of the imagination,—the sole source of great and 'exalted deeds. This Antony, Miris, this fearful Colossus, Antony, who covers half 'the world with his shadow,—by all the gods, dear Miris, when, asleep in my arms, 'I bind him to the bedposts [a feeble attempt to imitate the teasings of Shakespeare's Cleopatra], 'and then when he awakes, slip away from the sulky hero, with a laugh,

'—if this poor world, whose lord he is, could see him then, what do you suppose it 'would think of its fettered demi-god?

Miris. Poor, poor Antony!

Cleopatra. Hush! not even the gods themselves dare hear the secrets of women.

Miris. You are then resolved———

Cleopatra. To take him back to Alexandria with me.

Miris. Why then do you not appear as Cleopatra?

Cleopatra. No, Miris, no. The sheen of purple dries up the tears of pity, and freezes compassion. All alone, unadorned, with dishevelled hair, like a bride whose wild war has engulfed the bridegroom, I will appear before him,—like an orphaned one will I embrace his feet,—with hot tears bedew his warlike thoughts and melt his wildness into voluptuousness.'

They hear Antony coming and *Exeunt.*

In the next five Scenes Antony learns that Sextus Pompeius is dead and that Lepidus is arrested; he thereupon vents his rage on Octavius, whom he now hates. 'I hate his eye,' he exclaims (and it is one of the best sayings in the play), 'I hate 'his eye; in it I see myself,—and I'll not be doubled! A second self is too much 'for me!' Octavia labours hard to effect a reconciliation between her brother and her husband and is at last successful. These are among the best Scenes of the play, if not the very best. The contrast between Octavius's sedate temperament and Antony's headlong, blustering violence, yet honest withal, is well kept up. Indeed, in my opinion Antony is the best character in the play, which, with advantage, might have been called *Antonius*, instead of 'Cleopatra.'

With the kisses of his wife and the words, 'Farewell, my sweet Octavia!' still on his lips, Antony meets Cleopatra. He is astounded at seeing her in Tarentum; she at once taxes him with treachery and desertion. 'Who was it,' she bursts forth, 'that in the delicious intoxication of love swore never, never to desert me? 'Who? Hast thou forgotten, thou faithless man! the moments when our souls ling-'ered on our wounded lips, when heavenly fire shot through every fibre, and glorified 'our beings, and, bathed in this sea of beneficent flames—hah, Elysium itself cannot 'outweigh a single moment of such existence!

Antony. Refrain, Cleopatra! refrain! the memory makes me quiver!

Cleopatra. To think that inexorable time has power over such delights! that the impression of such feelings can vanish like a dream!

Antony. Do me not wrong, Cleopatra.

Cleopatra. No Antony! Thou art more or less than mortal, in that thou canst forget such feelings. Were I immortal and should lose myself in eternity, they would be my sole thought. Antony has treated me cruelly. Thou divine Isis, and all ye heavenly hosts, bear me witness how wholly I gave myself to this man; throughout the whole broad world I felt, saw, heard nothing but him! Every breath I drew, I counted lost that did not expire on his lips.

Antony. Thou dear, dear, beloved one!'

Antony is on the point of yielding when Ventidius enters and summons him to the camp; he is about to obey when Cleopatra makes one last and desperate appeal to him.

'*Antony.* Cleopatra, what dost thou demand?

Cleopatra. Dear, beloved idol of my soul, what in this wide world can I wish for, demand, long for but thee? but thyself?

Antony. Sorceress! omnipotent Sorceress! whither would'st thou lead me?

Cleopatra. To these arms, open to thee alone, to this bosom, to be pressed alone to thine, to these lips that glow alone for thee!

Antony. So be it!'

Antony breaks off all negotiations with Cæsar and follows Cleopatra to Alexandria. Cæsar stirs up the Senate to declare war on Antony by setting forth Antony's prodigality in giving away provinces and cities, and by his treatment of Octavia. We have then a wild scene of revelry in the Palace of Cleopatra. Before Antony has slept off his drunken debauch, Ventidius comes to announce that Cæsar with his army is at hand. He finally arouses Antony and inspires him with wonted warlike fury. Actium is fought and the battle lost. Antony's despair and humiliation are, as in all other versions, profound. Again, as in former Scenes, his character is well sustained. Cleopatra attempts to console him and so far succeeds that she gains his consent to send a message to Octavius.

'*Cleopatra.* A wise man bends before the storm and, safe in port, awaits a more favourable hour. Thy name is still formidable enough—

Antony. to frighten children to hide behind their mother's apron?

Cleopatra.—to obtain from Cæsar an advantageous arrangement. Perhaps he will let me remain in Egypt, and permit you to retire to private life.

Antony. "Permit?" This word forces blood out at my eyes!

Cleopatra. Only this once! Oh, only this once! Listen to thy loved one!—Like the soft whispers of zephyrs the rest of thy life will glide away! My devotion shall infuse new strength and life into thy veins. Far from the dangers of a hero's path thou shalt repose on my breast, and from my lips thou shalt drink oblivion; I will only live, only breathe for thee.

Antony. In vain do I close my ears. The magic of thy voice dissolves my whole being in love.'

Of course Antony is won; as soon as Cleopatra is alone she murmurs: 'What a 'pitiful creature a conquered man is! Cleopatra! Cleopatra! Dost thou still really 'love this shadow of an Antony? Ah, how high above him towers the young, pow-'erful Cæsar! No, no, it was Antony that I loved, and Antony is now no more!'

Antony meets Ventidius and by him is again inspired with martial ardour, and with the hope that by attacking Cæsar he can regain his lost honour. A battle is fought; at the end of the day Antony is victorious and returns triumphant to Cleopatra, who has a laurel wreath ready for him. In the midst of their rejoicing word is brought that Cæsar is advancing to a fresh attack. In the meantime Cleopatra has received a secret messenger from Cæsar, and while Antony is absent, renewing his fight with Cæsar, she thus reveals her treachery to Miris:

'*Miris.* Cæsar sent that offer to you?

Cleop. Ay, indeed, and more too, if I would only deliver Antony up to him.

Miris. Did you promise it?

Cleop. We're not yet fully agreed. But just one glance of mine, a single smile of mock-modesty cast backward over the shoulder will bring this conqueror of the world prostrate at my feet.

Miris. And Antony?

Cleop. Antony?—Alas! Antony is no longer Antony.

Miris. No longer? To whom thou sworest eternal fidelity? Thy terrestrial god?

Cleop. That was Antony, the fortunate Antony; the conqueror of half the world, feared from sunrise to sunset, in all the splendour of the highest earthly height!

'*Miris.* Alas! it is the same Antony whom thou lovedst!

Cleop. Miris, Miris, love is the favourite of Fortune. Suppose she deserts him? Fortune, with her all-powerful wheel, rolls everything up and down, excepting only me.

Miris. Pardon me, queen, love accepts the man, without any accidental splendour. Thou hast never loved him.

Cleop. By the immortals! I have; but love, like Fortune, has its caprices.

Miris. Poor Antony!

Cleop. That is just it! No, no, Cleopatra was not made to be the *inamorata* of a common mortal.

Miris. Thou wilt leave him then?

Cleop. Is it my fault, if Fortune has left him? . . . Dost thou not understand my plans?

Miris. What wilt thou do with Cæsar?

Cleop. The fate of his father and of Antony awaits him. When the world becomes too small for these rapacious Romans; when, in the course of their restless ambition, they crush nations, and the immeasurable universe offers no limit to their rapacity,—then it is Cleopatra who sets a limit to them. Here the wild conqueror lays down his arms; his haughty soul becomes entangled in the shifting web of love and luxury, with all its secret, and infinitely varying delights, which I weave about him, sometimes with a sparing, sometimes with a lavish hand; his greatness vanishes, his energy slumbers, he sinks to the level of the common herd. And such a triumph! by the immortal Isis, I would not exchange it for one of Cæsar's fairest victories!'

Euphronius enters and adjures Cleopatra to fly. Antony has been defeated and is on his way hither, more raging than the 'Hyrcanian tiger' in his threats of vengeance against the queen, who at once takes to flight and escapes. When Ventidius has succeeded somewhat in calming Antony, he brings forward Octavia and Antony's children. Reconciliation and forgiveness rule the hour. Cleopatra, with Miris, has betaken herself to her Monument, and, knowing that she cannot appease Antony in his present mood, confides to Miris that she will send him word that she is dead, whereupon he will come to the Monument in deepest grief, and she, 'blooming, even 'in the grave, with all those charms which were so dangerous to him, will sink into 'his arms, and, with glowing kisses, steal forgiveness from his lips.' Euphronius brings word that Octavia is in Alexandria and is reconciled to Antony. A Scene here follows which is a weak, very weak, imitation of Shakespeare's Scene of Cleopatra and the slave who brings word that Antony is married to Octavia. When the tempest, such as it is, subsides, Euphronius is sent to announce Cleopatra's death to Antony, who is just finishing a highly moral discourse to his children on the wickedness of women, as Euphronius enters. After Euphronius retires, the manner of Antony's death is the same as in Plutarch. Euphronius returns to Cleopatra and reports Antony's despair when he announced her death to him. Cleopatra's exultation at this proof that Antony still loves her is boundless; all her love for Antony revives in tenfold force, and she revels in the thought of meeting him again. This 'lightning before death,' as it were, is well conceived.

As soon as Euphronius is gone, Cleopatra breaks forth to Miris:

'He loves me! Antonius still loves me! Did he not say "despair"?

Miris. So I heard it.

Cleop. Ay, "despair"! A frightful word, but to me so sweet! Did he not speak of dejection?

Mir. Yes, indeed.

Cleop. Dejection is the twin-sister of love! Love feeds dejection, and dejection feeds love.

Mir. I heard of frenzy also.

Cleop. Didst hear it! Frenzy! O this boundary line of passion is merely the highest step of love, the very summit of earthly joy.

Mir. And all this, Queen?—

Cleop. Whither leads it? O short-sighted girl!—Do you not know that Antonius will hasten hither? Hither! to gaze for the last time on the remains of his Cleopatra?

Mir. And then?

Cleop. Then? Then? O Miris, the gods themselves cannot appreciate the bliss of such a meeting!'

Word is brought that Antony has killed himself; Cleopatra drives from her presence the luckless messenger, of whom she demands to know if 'he has not sucked 'up every misfortune in nature, like a poisonous sponge, only to squeeze it out over 'her.' Miris brings the asp in a basket of flowers; Cleopatra apostrophises the spirit of Antony; she will 'cross the floods of eternity, as a queen, to him, and by 'her noble death appease him. But how,' she exclaims, 'if I should not find him? 'What if this presentiment of another meeting,—this powerful yearning for a re-'union,—were a mere phantom? a fancy of the heated imagination? an intoxication 'of the soul, such as follows a goblet of Falernian?' When Cæsar's feet are almost on the threshold of the monument Cleopatra applies the asp to her breast:

'*Cleop.* It is done! Drain, thou most faithful of my subjects, drain every drop of blood which still clogs the free soul.

Miris. Woe's me! Woe's me!

Cleop. [*sinking into her arms.*] Peace! peace!

Miris. Canst thou leave me thus?

Cleop. Follow!

Miris. Woe's me!

Cleop. My fetters—Cæsar's fetters! Antony! Farewell, Miris!—Farewell! [*dies.*]'

In 1801 there appeared a tragedy, called *OCTAVIA*, by AUGUST VON KOTZEBUE. In a *Preface* the auther says that for a long time it seemed to him impossible to harmonise the many contradictions in the character of Cleopatra. At last he came to the conclusion that the cause of the evil, from which her actions sprang, lay in the extremest sensual *egoismus*. It was *fear* which led to her first meeting with Antony. She had been sternly commanded to give an account of the help she had bestowed on Cassius. Her sole safety lay in her charms; she availed herself of them; her austere judge became her wooer. Antony at this time was at the pinnacle of his power, without his support her throne would topple; it seemed, therefore, of importance that such a conquest should be retained. Added to this, there was an inclination to voluptuousness and debauchery. *Fear*, *Power*, and *Licentiousness* were, therefore, the only ties which bound this impure soul to the hero. 'Naturally, as soon as these sources of control weakened, or even threatened to weaken, she must be ready on the instant to sacrifice her lover. Thus she showed it in her flight at Actium; thus, also, in her treacherous dealings with Cæsar; thus finally in the devilish fiction concerning her death, in order to lead Antony to suicide. As an offset to the black-

ness of her soul, should her heroic death be urged, and the tears shed on Antony's corpse, it must be borne in mind that those tears and that death were only the necessary consequence of Cæsar's inexorable will and invincible indifference to her charms.

From clay thus sordid and foul it is hardly to be expected that the dramatist should mould a gracious figure. And, indeed, in the motley group of the Cleopatras who live their little day in the dramatic world, KOTZEBUE'S Egyptian Queen is eminent as the most deceitful, the most selfish, and the least attractive of them all.

Octavia, with her two children, braves the journey to Alexandria, pleads with her brother for peace with Antony, and, after a promise from him of reconciliation, ventures into Cleopatra's very palace and there pleads with Antony; just as she has won him, and she and Antony with their two children are all mingling tears of joy, Cleopatra enters, gazes for a while, unseen, on the group, comprehends it all, and rushes with a dagger at Octavia. Antony seizes her arm in time, and the curtain falls, with Cleopatra casting furious glances at Octavia and struggling in Antony's grasp while Octavia gazes at her with pride, compassion, and scorn. The curtain rises again on the same Scene. Of course Cleopatra has fainted, and of course Antony thinks she is dead. But she revives, recalls the past scene, thanks Antony for having prevented her from hurting that noblest of Roman women, whom she now recognises and of whom she implores forgiveness. Antony pronounces them both to be the noblest of women, whose kindred souls nature intended to be united in sisterly love. 'Embrace,' he cries, 'hand in hand and breast to breast! let me 'feast my eyes on the divine sight.' 'Dare I venture?' asks Cleopatra, timidly. Octavia says, aside, 'Be still my heart, 'tis for the sake of peace,' and then aloud, 'Come hither; be thy friendly embrace a pledge for the future!' They embrace, and Antony folds them both in his arms! There they both coo for some time while he beams down on them, enraptured. At last Cleopatra begs to be excused in order to provide some refreshment for Octavia. At this repast she offers to Octavia a friendly cup, which is dashed from her hand by Ventidius who has, shortly before, intimidated the purveyor of the poison into a confession of the plot. Antony drags Cleopatra aside, and to him she confesses that it was love for him that prompted her to the act, and so cajoles him that he dashes from her presence to go and fight a duel with Cæsar. He leaves the unfortunate Octavia and his children in the power of Cleopatra, after having asseverated to the Egyptian queen, with a most solemn oath, that her life would answer for theirs. After his departure Cleopatra drives Octavia from the palace with the grossest insults, but retains the children, who are, however, shortly rescued by Eros and restored to their mother. To get rid of Antony, whom she now hates, and to prepare the way to subjugate Cæsar with her charms, Cleopatra decides on making Antony commit suicide, which she is sure he will do, should he hear that she was dead. Under instructions from her, Charmion tells Antony with befitting outcries and lamentations that Cleopatra has drowned herself in the Nile. Antony obligingly fulfills Cleopatra's anticipations, and, after stabbing himself, expires in the arms of Octavia and of his weeping children. Of Cleopatra's ultimate fate we have no knowledge.

'*ANTOINE ET CLÉOPATRE, Tragedie, Par le Citoyen S. D. M., Habitant de Mont-*
'*pellier.* L'ennui naquit un jour de l'uniformité.—VOLTAIRE. A Paris. An XI.—
'1803.' Dr MOELLER was the first, I believe, to unwrap the anonimity of the author of this version (that it was a kindness may be doubted), by finding, in the copy

belonging to the *Bibliothèque Nationale*, a letter, addressed to the printer of the play, signed 'S. D. Morgues.' In his *Preface* the author tells us that he has long observed that the dramas presented on the stage are not lively enough with song and dance, and that the audience yawns over them. The following tragedy is supposed to correct this defect. To show us how ebullient is his Muse, and how he lisps in numbers and the numbers come, and how competent he is to enliven a tragedy, throughout five of the thirteen pages of his *Preface*, he caracoles in verse. The setting of the stage for the *First Act* and Scene will give some idea of the capacity of Citoyen MORGUES to carry out his plan: 'The Theatre represents a gallery or hall 'of the palace, decorated with everything magnificent or voluptuous that the imagi-'nation can conceive. On the side scenes are pictures of the loves of Mars and Venus 'and many mirrors. At the back is a superb throne, enriched with precious stones, 'where Cleopatra, as Venus, is seated, with Love as a young child at her side. The 'Ambassadors of neighboring kings, each in his national costume, grandees, officers 'of State, stand, according to their rank, on the steps of the throne. The rest of the 'scene is filled with Loves, Graces, the Pleasures, etc.'

Cleopatra is awaiting the arrival of Antony, and this gay scene has been devised to raise his spirits, sadly depressed since the battle of Actium. Nymphs sing of his warlike prowess, he enters, is overwhelmed with the brilliancy of the scene and the ravishing beauty of Cleopatra, and is about to refer to the disgrace of Actium when the queen interrupts, announcing that the whole day is to be given up to delight, and commands the Nymphs, Pleasures, Graces, Loves to bind the hero captive with the chains of Cytherea. Hereupon follow several pages of a 'Song,' composed of such stanzas as the following:

'Our springtime resembles these roses,
Which have but a day of delight,
The sun all their beauty discloses,
But they die with the advent of night.

So then, while old Time is still flying,
Let us seize all his joys as they pass,
And with raptures, each other outvying,
Find delight in each grain in his glass.'—p. 21.

Under the influence of such sparkling and novel strains, what eye can droop, or head incline to yawn! But quips and cranks and wanton wiles cannot last for ever. Lucilius breaks in and the charm is snapt. From here to the end of the play Plutarch's fine direct prose is converted, or perverted, into dull rhyming couplets. There are, however, some episodes. After hearing the false report of Cleopatra's death Antony becomes frantic. The Shades of the victims of his past cruelty appear, especially Cicero, and he apostrophises them with horror. Another notable divergence from Plutarch, for which we must give Citoyen MORGUES all credit, is the ingenious excuse whereby Cleopatra eludes the vigilance of Octavius himself, and escapes from his very presence in order to compass her own death and thereby thwart his plans. Her device, which cannot fail to appeal to the female heart, is thus contrived: the incident of Seleucus and the false brief has just closed (but very tamely, in comparison with JODELLE) when Cleopatra exclaims:

'Ye gods! and have I lost all sense of shame?
Thus dressed, to venture in the gaze of men?

Woe's me! my fatal sorrows are the cause.
Disgrace has plunged me to the lowest depths.
All things, e'en shame, are dead within my soul!
'Tis too degrading thus to blush 'fore Cæsar!
I can no longer bear his steady gaze.
Permit me, Sir, to leave you for a minute,
My garments' plight enforces my retirement.
Allow me hence to go to re-arrange them.
I'll presently return, and show myself
More nobly vestured, and, perhaps, more worthy
A queen disgraced, who blushes at her state.'—p. 99.

These are the last words we hear from her. When next we behold her she is a corpse, magnificently attired, with Iras dead by her side. Charmian is dying, but, evidently with a soul prophetic of the future dispute over the mode of Cleopatra's death, refuses to commit herself by telling Octavius how or from what cause her mistress died.

CLÉOPÂTRE, *Tragédie en cinq Actes et en Vers, Par* M. ALEXANDRE SOUMET, *de l'Academie Française. Représentée, pour la première fois, sur le Théâtre Royal de l'Odéon, le 2 Juillet 1824.* There is a marked contrast between the present tragedy and its predecessor by Citoyen MORGUES; it could hardly be otherwise, considering that one is by a member of the French Academy and the other by a 'habitant de 'Montpellier.' Its *Dramatis Personæ* are: CLÉOPATRE, *reine d'Egypte.* ANTOINE. OCTAVIE. MARCELLUS, *fils d'Antoine et d'Octavie.* OCTAVE CÉSAR. PROCULEIUS, *ambassadeur de Rome.* ÉROS, *esclave d'Antoine.* PHORBAS, *ministre de Cléopâtre.* THÉONE, *femme de Cléopâtre.* We learn from MOELLER (p. 83) that other plays by SOUMET were highly popular, but that the present one was a decided failure, which is conceivable if the standard be the attractiveness of the characters. Cleopatra is selfish and treacherous. Octavius, also, is treachery itself; after professions of fraternal love to Antony and of fidelity to Cleopatra, he confides to Proculeius that both are destined for the Tarpeian Rock. Antony is the least repellent of the three, but even he, as in a majority of these *Versions*, is as weak as he is foolish. It cannot be surprising, therefore, that in spite of the dignity of the style and the goodness of the construction, the play was a failure.

Cleopatra appears in the First Scene and strikes the chord which is to vibrate in the last. In obedience to her commands sundry deadly poisons, an envenomed dagger, and the asps stand ready for use on a funeral altar in the interior of a pyramid whither she has betaken herself after the battle of Actium. In a conversation with her attendant, Théone, Cleopatra reveals her treachery and tells of a secret treaty which she has made with Octavius, whom she hopes soon to see at her feet. Proculeius, the envoy of Octavius, enters and announces to Cleopatra that his master will make her queen of all the East if she will surrender Antony to him. She refuses with scorn to be an assassin and, having always at hand the means of killing herself, bids Proculeius tell Cæsar that she awaits his arrival at this sepulchre with a dagger in her hand. Proculeius departs. Antony enters, having, to the astonishment of Cleopatra, recovered from the delirium of shame into which the loss of Actium had plunged him. His self-accusations in having been, instead of a victorious emperor, merely Cleopatra's lover, and the laughing stock of the universe, sting Cleopatra into indignant rage and she scornfully asks him why he does not at once go over to the Roman camp:

'Tis not the hour thus to speak to me.
If after all, so dearly you love Rome,
Why do you not, forsooth, at once betake
Yourself to Cæsar? his camp is close at hand.
You'll thus escape the weary bonds which bind you.
Perhaps the Romans are awaiting you?
Nay and perchance your trembling wife, Octavia,
Will there, among them all, protect you, Sir;
And lictors improvise a noble escort;
Desert! desert! these fatal halls of death!
My guards stand ready to conduct your steps.'—p. 13.

Antony declines and asserts that even now he intends to conquer Cæsar; he has friends and soldiers enough to protect Alexandria and Cleopatra. This intention of fighting for her softens Cleopatra's heart, and the *Act* closes with a reconciliation.

The *Second Act* opens with a conversation between Antony and Eros in which, as in Cleopatra's case, we have an anticipation of tragedy,—Antony reminds Eros of his promise to kill him, should he demand it. A conference between Antony and Octavius follows in which there are mutual recriminations and a general airing of all complaints. Cæsar represents the cause of absolute monarchy, while Antony is the advocate of freedom against tyranny, and each harangues his warriors from his own point of view. Cæsar denounces Antony as a rebel and Antony denounces Cæsar as a tyrant. The conference is broken up by the entrance of Octavia, who utters her sad complaints and adjures Antony to return to the path of virtue and to Rome. But her husband listens coldly, until at last Octavius plays a well-devised stroke by producing the secret treaty made with Octavius by Cleopatra. Hardly has Antony finished reading it, when Cleopatra herself is announced. Antony taxes her with her treachery, but she defends herself as having done everything solely with a view to his protection. She confessed to having made a treaty with Rome, but had broken it when she found it was to be sealed with his blood. Goaded to madness she turns on Octavia with the declaration that for herself she had sacrificed to Antony all her fleet, her treasure, her armies, her estates, and all her subjects, merely to uphold his rights; while in return, he it was who now devised her impending ruin, and at the words 'your plottings——' Antony interrupts and tells her to respect Octavia's mourning weeds[!], and, proclaiming Octavia to be a model of virtue, asserts that no one shall insult her in his presence; then commanding his wife to follow him, he goes out with the words, 'I blush for myself, but I am proud of Octavia.' Cleopatra, left alone, bewails her fate, but finds comfort, not only in having defeated all hopes of a treaty between Antony and Cæsar, but also in the command which she is about to issue to her army to renew the battle. She gives one dark hint: 'If some day this 'steel in the blood of Octavia—Therefor I am hoping—.'

The *Third Act* opens while the battle is raging, and Cleopatra, with Théone, is awaiting news of the issue. Brooding over the way in which Antony has left her, she says,

'Perhaps this triumph, which I so desire,
Will prove the worst misfortune of my life.
And Cleopatra, at this fatal moment,
Can breathe no prayer,—not even for her lover.'—p. 35.

Phorbas enters, describes Antony's victory, and how he had obtained from the priests a precious frontlet which only the queens of Egypt were allowed to wear;

Phorbas adds, that, according to rumour, this frontlet was destined for Octavia. Amid the transports of rage into which Cleopatra falls on hearing this, she throws out another dark hint that if she must descend from her throne she will first bathe it in blood. In the next Scene Antony confides to Eros that the frontlet is destined for the Egyptian queen; he will repudiate Octavia and marry Cleopatra, amid general rejoicings and festivities; he is proud, he says, to bear her yoke, and his only wish is to bring the haughty Romans to her feet. Cleopatra enters and greets Antony with ironical congratulations on his approaching festivity, to which she says she has invited a few other guests,—certain witnesses whom he does not expect.

> 'In crowning her,' she asks, 'whom you so deeply love
> Will no remorse arise to vex your soul?
> *Antony.* I know how much this day will bring of sorrow;
> But———
> *Cleopatra.* 'Twill see the flow of far more blood than tears.
> This festal day is not yet finished, monster!
> Didst thou suppose that my quiescent hatred
> Would suffer thee to compass my dishonour?
> Thou'lt see that I can yet avenge my crown.
> My throne in falling will o'erwhelm thee too.'

Antony is thunderstruck and asks what means this frightful misunderstanding, and asserts that he is for ever separated from Octavia, and hopes at the altar of the immortal gods to marry Cleopatra, the sole object of his idolatry. On hearing these words, a pallor overspreads Cleopatra's features. At that instant Eros rushes in with the news that treachery has opened the gates of Alexandria and that the Romans are even now at the very doors of the palace. Cleopatra confesses that, prompted by black jealousy, the treachery is hers, and implores Antony to kill her as a punishment, and also to save her from Cæsar, from Rome, and from herself. Antony leaves her with the bitter hope that her treachery will be successful, and her path to power re-opened when the conqueror greets her, bearing in his hand Antony's head. When alone, Cleopatra bewails, not so much the loss of her crown, as of Antony, and resolves that she will seek the camp of Cæsar; if she once find lodgement there, it will prove fatal to him; then, by his death, Antony may regain power.

In the *Fourth Act* Antony has in vain sought death in battle, and, when Eros enters and announces that Octavia is approaching, he commands Eros to kill him, and just as he is about to obey, Octavia enters; she pleads with him and finally brings forward his son, Marcellus, who does not know that Antony is his father, but tells how proud he is of him and of his valour, until at last Antony breaks down, reveals himself to his son, and expresses astonishment at finding the voice of nature awaken in his heart; he obeys the voice, and folds Octavia and Marcellus in his arms. Cleopatra has an interview with Octavius in which she temptingly sets before him the grandeur of a vast empire which he could found, with Alexandria as a Capital. Octavius asks if he could possibly 'abandon Rome and its glorious walls?' Cleopatra replies that 'Rome makes heroes, but Egypt makes gods.' Octavius in turn invites Cleopatra to go to Rome with him and there unfold the grandeur of her vast projects. She assents, after saying in an aside, 'Tremble, imprudent young man!' The *Act* closes with Octavius's words to Proculeius, in reference to Cleopatra and Antony, that the Tarpeian Rock awaits its two victims.

In the *Fifth Act* (which takes place within a Pyramid) Cleopatra has discovered

Octavius's treachery, and that he intends to take her as a captive to Rome, where, as she tells Théone, she will be

'Exposed to all the insults of the mob
And lictors will exhibit for a penny,
The queen of Egypt, as a show, in chains!'

(Wherein we have a possible reminiscence of Shakespeare.) She expresses her hatred of Octavia, and decides that Phorbas shall lure her hither and contrive her death. Octavia, with Marcellus, enters the Pyramid in search of Antony; she bids the young boy await her while she explores the passage down which Cleopatra has just disappeared. The lad hears piercing screams; Cleopatra immediately enters with the reeking steel yet in her hand and bids him fly, which he does, shrieking for his father to avenge his mother's murder. A sudden, unexpected, and inexpressible horror seizes Cleopatra, she feels that her hour is come, and thrusts her arm into a vase where lie the asps.

''Tis done! and now can Fate no further harm me!
To mock Octavius and all his cruelty,
I've sent this poison speeding through my veins
Come hither, tyrant! here thou shalt find proof
That I need none to teach me how to die.'—p. 72.

Phorbas enters and tells how Antony has stabbed himself and is even now approaching to behold Cleopatra once more before he breathes his last. Antony enters, Cleopatra tells him that poison already invades her heart. Antony doubts. She appeals to her pallor.

'*Antony.* 'Tis death,—I see 'tis done,— 'tis death, indeed.
Thou never yet hast looked so fair to me.
Once more I taste of that delirious joy
In gazing on those eyes, whose brightness fails!
Let me behold thee, and close pressed in mine
Lay thou thy flower-soft hand.—'Tis icy cold!
The tomb unites us, and we are both alike.
'Tis well with me, since we are one in death.
Cleopatra. Hast pardoned me! And dost thou know my crime?
Antony. What sayest thou?
Cleopatra. Know'st thou my victim's name?
Know'st thou the vengeful stroke? My frightful rage———
Antony. Octavia———
Cleopatra. Precedes us both in death.
Canst thou forgive me?
Antony. Forgive thee? monster!
Though death unite us, crime divides us now.
Spare me the sight of thee, as death draws nigh,
'Tis shuddering horror to die in thine embrace! [*Dies.*

SCENE THE LAST.

Enter Octavius, *to* Cleopatra *and* Phorbas. *Attendants bearing torches.*

Octavius. Egyptians, give your Queen up to my power.
My car of triumph she must follow soon.
Make search for him, my second captive.
Cleopatra [*pointing to Antony's corpse.*] Look there!
You ne'er before beheld him without fear!

Octavius. He's dead!
Cleopatra. Give way to joy without constraint.
Octavius. What terror could be stirred in me by him?
Does not the universe belong to me?
He has robb'd me of the glory of his pardon;
He was my captive.
Cleopatra. Thou dar'st not believe it.
Thou tremblest yet, e'en after conquering him.
A hero's fall has stricken thee with terror.
Octavius. This is too much; 'tis time that crime be punished.
Octavia's tears and blood you'll dearly pay for.
Lay hold on her! and load her arms with fetters!
Your punishment's a sight I owe to Rome.
Cleopatra. Thou hast cajoled them with it?
Phorbas. Sir, she dies!
The poison———
Cleopatra. Yes, thou tyrant, I elude thee!
Without thine aid I have controlled my fate.
Come, snatch this death from out my painful breast,
Or crown thy memory with a novel crime
And bind to thy triumphal chariot Cleopatra. [*Dix.*'

Cléopatre was written for Mademoiselle Rachel by Madame Émile de Girardin (Delphine Gay), and acted for the first time in 1847.

The play opens before the battle of Actium (which is unusual in these *Versions*); Ventidius, Antony's closest friend, is sent to Cleopatra to call her to account for having given aid and comfort to Brutus. In Cleopatra's palace Ventidius meets Diomedes, Cleopatra's secretary, and the two have a long and friendly conference, which reveals to each that they have in view the same end, namely, to keep Antony from falling into the toils of the Egyptian queen, on the one hand, and Egypt from falling under the dominion of Cleopatra's lover, on the other. It is, dramatically, a skilful opening; opportunity is afforded to Diomedes to unfold Cleopatra's character, and to Ventidius to unfold Antony's. Diomedes describes his queen's invincible charm of manner, which disarms all hate and impels instant forgiveness for all misdeeds; she is always a queen, and always a woman; in her frail frame is discerned a great soul, and royalty amidst her weakness. Thus she goes from crime to crime,

'Bravant impunément et le peuple et la cour,
Ne méritant que haine et n'inspirant qu'amour.'

In the description of her love of luxury and pleasure we find what is perhaps the nearest approach to 'custom cannot stale her infinite variety' where Diomedes says,

'Ce bruit, ce mouvement d'une éternelle fête,
Tourbillon de plaisir qui jamais ne s'arrête.'

To this ambitious, unprincipled, luxurious character, Ventidius describes Antony's as an exact counterpart. Some plan must be devised, therefore, of controlling Antony and of converting his love for Cleopatra into jealousy and hate, should it threaten to overmaster him. An instrument to carry out this plan is found in an Egyptian Slave. This young Slave, as handsome as an Apollo, had fallen wildly in love with Cleopatra, who, in an hour of *ennui*, had deigned to look on him, and listen to the delirious protestations of his adoration; when at last he exclaimed, 'Give me death,

'if you will, for one moment of love!' she had bestowed on him a smile of assent. 'Poison and the Nile,' concludes Diomedes, 'will this day end the disgraceful amour.' Just as Ventidius discerns the drift of Diomedes and exclaims, 'Marc Antony is 'jealous . . . If, rescuing this slave . . . ' the interview is broken off by the approach of some one, and the Scene ends.

In the next Scene Charmion appears, bearing a goblet of foaming liquor, a new and deadly poison just received from Thrace, as she explains to Iras, which, as it is now dawn, the young Slave must quaff and 'pay with his life for a moment of bliss.' The young Slave enters and joyously demands the goblet which Charmion hands to him; whereupon, in some impassioned verses, he apostrophises Night, which is about to envelop him, and Death, which he welcomes:

'Je suis prêt à partir pour les rivages sombres;
Prends mon sang et ma vie et mon jeune avenir.
Mais permets qu'avec moi j'emporte chez les ombres
Le souvenir . . . le souvenir!'

He lifts the cup, drinks, and falls. On the instant Diomedes rushes in, saying to Charmion and Iras that the queen is asking for them, and they depart forthwith. Diomedes is followed by Ventidius and a Leech, who at once takes the young Slave in hand and by the administration of antidotes recalls him to life.

Thus ends the *First Act*. Although neither Antony nor Cleopatra appear in it, their presence pervades it throughout.

The opening of the *Second Act* introduces us to Cleopatra, reclining on a couch; before her a High Priest, a Philosopher, a Savant, and an Architect. This revelation of the intellectual side of Cleopatra's character is to be found in no other presentation of her with which I am acquainted. She listens to the High Priest as he expounds the Egyptian religion, and she promises to take part in certain ceremonies; she bids the Philosopher admit to the School, Egiras of Samos, a young student of ability; she exhorts the Architect to hasten the building of the temple of Hermonthis; and asks the Savant how many new volumes have been added to the Library to replace those that were burnt, etc. After the departure of this group, and she is left alone with Iras and Charmion, she tells them how weary she is, waiting for Antony, whom the oracles have promised she should see to-day. By a subtle and Shakespearian touch, which I am afraid was suggested by THEOPHILE GAUTIER'S *Une Nuit de Cléopatre*, this weariness is attributed to everything about her, the earth and sky, the people and the climate. 'Oh!' she exclaims, 'how slowly pass the weary hours! And how depressing is this breezeless heat!

With no cool cloud in skies for ever clear,
No tear of moisture in the unpitying blue!
The skies have never winter, spring, nor fall;
There's nought to change their dazzling monotone.
And on the desert's verge there hangs the sun,
A huge and blood-red eye for ever open.
This constant brilliance tires my dreaming soul.
Could I but see a single drop of rain
I'd give these pearls, this carcanet, my Iras.
Ah! life in Egypt is a heavy burthen!
No, this rich land, so justly celebrated,
For me, young queen, is but a realm of death.
They vaunt its palaces, its monuments,

'But what excite most wonder are but tombs.
Where'er one treads, one knows there sleep beneath
The rigid mummies of long ages past.
Call it a land of murder and remorse.
The living toil but to embalm the dead. . . .
Here's nought but what to me is odious;
All, e'en its beauties, fill me with affright,
Ay, e'en its famous stream, with course unknown,
Whose head is sought in vain, three thousand years.
Its very blessing seems like a misfortune,
Because the sombre secret of its richness
Lies not within the sun's gift, nor a star's.
This fruitfulness is born of a disaster.'—p. 152.

To raise Cleopatra's spirits Charmion and Iras recall the splendour of the voyage on the Cydnus, and rehearse the description, as given in Plutarch. Anthony enters in disguise, accompanied by Ventidius and Diomedes, and listens with delight to Cleopatra's expressions of disappointment at his failure to appear. At last he reveals himself and explains his disguise as due to the secrecy which attends a meeting at the harbour for the purpose of concluding a treaty. Cleopatra implores him to remain; he is about to yield, when Ventidius whispers to him, 'The Slave is there; are you 'no longer jealous?' 'The Slave!' gasps Antony, aside, 'that one word re-awakes 'my rage.' And he hurries precipitately away.

Cleopatra mistrusts Antony's 'treaty' and believes that he is deceiving her. While she is in a balcony, watching the departing ships, the Slave, from below, shoots up to her an arrow bearing the message that Antony is treacherous, is become friends with Cæsar, and has left for Rome, to marry Octavia. This resuscitated Slave, through whom Diomedes and Ventidius believed that they could always awaken Antony's jealousy (and as we have just seen, successfully), and who, they hoped, would prove an implacable foe to Cleopatra, remains, in reality, the queen's idolater, and becomes her devoted guardian; in the very last Scene of all it is he who, in mercy, brings the asp in the basket of figs. Cleopatra learns from Diomedes that Octavia is beautiful and charming; she thereupon decides that, disguised as a Greek slave, with Diomedes and Iras as her sole companions, she will go to Tarentum and see for herself. She arrives there and is enabled to overhear an interview between Cæsar and his sister, Octavia, when the latter will not allow Cæsar to utter one word in derogation of Antony's love for her. 'But,' says Cæsar, 'he insults both you 'and me———' 'I feel no insult,' cries Octavia,

''Tis in his courage that his virtue lies!
A hero's love, so properly applauded,
Is cheaply bought by some few bitter tears.
What matters Cleopatra,—nay, any mistress?
He loves them but in moments of delirium.
When reason rallies, I am his delight,
'Tis I whom he then seeks in his chaste home,
To me is all his future dedicated.
'Tis I whom he respects,—and women envy.
'Tis mine alone to follow, and wait on him
Without a blush and fearless of a witness . . . .
Thou seest, brother, that my lot is fairest!'—p. 173.

When the conference is at an end, Cæsar retires by one door and Octavia is about to retire by another, when Cleopatra rushes forth with the cry that 'her punishment 'has been too long and that she is dying.' Iras flies to her assistance; Octavia, who does not, of course, know who she is, pauses with kindly interest and recommends her own Greek physician. Cleopatra gives orders to Diomedes for her immediate return to Alexandria, and in a long soliloquy confesses the power which Octavia 'possesses in her conscious chastity,' 'that grand word which for the first 'time she comprehends,—that grand word, *virtue*, which rings so loud.

'This noble dame, oblivious of vengeance,
Appeared to me to be indeed sublime.
My better nature could esteem her greatness;
I loved her bearing of high purity.
I envied her calm front and stern regard . . . .
O Brutus! virtue's not an empty name!
'Tis not a lie, a false illusion,—No!
'Tis an authority, a boundless force,—
'Tis the first step where royalty begins!
It is a precious gift, a treasure all divine!'—p. 177.

All the blame of her past follies she lays on the African sun that sent its own hot fire through her youthful veins. But for this fiery god she would have known love in its purity, and beneath her crown she would have had a loyal and stainless brow, and given to Octavia gaze for gaze.

In the meantime Antony, his love for Cleopatra having revived with full force, breaks loose from Ventidius and discovers Cleopatra, just as she is about to leave Tarentum. Vows of mutual love are renewed and they agree to meet again at Actium.

When the *Fourth Act* opens, the battle of Actium has been fought, and Antony is the victim of abysmal despair, from which he is, however, aroused by the devotion of his soldiers, led on by an old, scarred veteran named Faustus. Cleopatra approaches, and is at first repelled, but she throws herself on her knees at Antony's feet and, taking upon herself all the blame of the defeat, begs to be forgiven. She then goes on to describe the delirium of excitement in which she entered on the battle. She saw Antony in his dazzling gold armour and heard his voice; he seemed a being from another sphere, so terrible, so grand was he. She had no thought of fear; she stood on her vessel's prow with flowing hair, her limbs of brass and her soul of fire; she quaffed healths to Neptune, to Jupiter, to Mars, and flung the golden goblets in the deep. She heard the shrieks, the whistling of the javelins, and saw the blue waves with blood incarnadined. The scene was too horrible for one of even her regal race,—her reason tottered; when, of a sudden, a soldier fell wounded on the deck and his blood rushed forth in great gushes. She drew near,—O Gods! he resembled Antony! In an instant all was forgotten, pride, glory, history, fame; one thought dominated all others: to save Antony's life. She gave the signal to retreat and knew that Antony would obey it:

'Et quand je t'ai revu, quand je t'ai retrouvé,
Je n'ai pas dit: J'ai fui . . . . j'ai dit: Je t'ai sauvé!'

Of course Antony forgives her and folds her in his arms, with a reminiscence of Shakespeare, as he says 'L'Empire ne vaut pas une larme de toi.' A new life is breathed into him and he calls for his armour, but even in that moment he confesses to Cleopatra that his sole enemy is mistrust, yes, mistrust. The faintest suspicion of

a mistrust of her, and the world with all its ambitions fades from him. At this instant Ventidius appears and announces that all Cleopatra's army has deserted to Cæsar; and that there is a secret treaty whereby Antony, also, is to be delivered to the conqueror. Instantly Antony's mistrust flares up into certainty; he tears himself away from Cleopatra, bidding her 'Weep! groan!—I know now the value of thy tears.' Hardly had he left her, and given directions to his soldiers, when the Slave enters and tells him that Cleopatra is dead. His response is 'Run to those soldiers, tell 'them—Antony is about to die! Dead! she loved me then, and I maligned 'her!' He commands Faustus to kill him; the story of Eros is repeated from Plutarch.

The *Fifth Act* discovers Antony dying on a couch in the Hall of the Tombs of the Ptolemies. His prayer that he may die in Cleopatra's arms is granted. Cleopatra bewails her loss, reiterating her boundless love for him and beseeching Isis to lead her to him. Charmion says, 'Death's pallor now is creeping o'er his face. Let us 'invoke him thrice as it is done in Rome.'

She calls, 'Antony!' Cleopatra calls, 'Antony!' But the third call is uttered by Octavia, who enters unexpectedly. She is no longer the calm woman of aforetime, but she rails at Cleopatra; acknowledges her hate, and hopes to live to see the Egyptian queen her slave and bound to the triumphal chariot of Octavius.

The drama now comes swiftly to a close. While Cleopatra is rehearsing the bitter fate which will compel her to enter Rome in Cæsar's triumph, the Slave enters bearing a basket of fruit, and, prostrating himself before the queen, says to her, aside, 'Rome awaits thee, thou wilt leave this evening, unless, preferring a quick and noble 'death—Hast fear of death?

Cleop. I?—I fear the shame. A poniard?

Slave. A poniard! These surly guards at sight of any blow thou'dst give thyself, would force on thee their aid.

Cleop. Poison?

Slave. The soul does not yield readily to poison,—no, thou wouldst suffer too much pain and be less beautiful in dying. Amid these ruddy fruits some serpents are concealed; their venom lulls you to the last long sleep, sans horror, suffering, or a change of features.

Cleop. [*making a sign to the* Slave *to bring the basket near the throne.*] There! Let me give to death an air of triumph! My crown, O Charmion, and my royal robe! [Cleopatra *ascends the throne,* Iras *and* Charmion *place the royal mantle on her shoulders; she puts the crown on her head.*

Officer. Cæsar!

Slave. Cæsar comes!

Cleop. Oh! would that he would come!
My noble Charmion, my death will be thine.
[*To Iras.*] Adieu, weep not.—And thou, serpent of Nile,
Free me! [*She thrusts her hand into the basket and is stung by an aspic.*]
Already!—the poison 's quick!
I shall again see Antony!
With joy I die—Come, Cæsar, and here seek thy prey!
'Tis ready—thou canst bind it to thy car!
Now I rejoin thee, Antony———[*To* Cæsar *who enters.*] And I await thee, Cæsar!
[*At the approach of* Cæsar *the dying* Cleopatra *raises herself with an effort, extends to him her hand, smiles, and falls back dead.*

Cæsar. Elle m'a trompé !—morte !—Elle et lui !—je respire !
A ces deux orgueilleux la tombe—à moi l' Empire !' [*Exeunt omnes.*

THÉOPHILE GAUTIER, in an *Introduction* to the collected *Works* of Mad. DE GIRARDIN, referring to the foregoing *Version*, declares that 'it is the most masculine 'work that ever a woman's hand created;' and exclaims, 'How magnificent was 'Mademoiselle Rachel in the rôle of Cleopatra! What dangerous fascination! 'What viperine grace! what mortal beauty! what unshunnable ascendancy! . . . It 'is indeed to be deeply regretted that the tragedy had to be dropped from the *Reper-* '*toire* after the premature death of the great *tragedienne*, who alone could personate 'the Egyptian Queen as she had personated Marie Stuart, that other seductress whom 'history condemns and whom poesie pardons.'

Dr WILLIAM EVERETT (*The Atlantic Monthly*, February, 1905), thus praises Mad. DE GIRARDIN'S tragedy:

'The play is written with great force and beauty of expression, and deserves no 'inferior place among those we are discussing. It could hardly help being superior 'to Alfieri's boyish effort,—but it has more dignity than *The False One*, with less 'appearance of being hurried for the stage; the scope and field is wider than *All for* '*Love*, and *le grand Corneille* must confess his brilliant countrywoman excels him in 'manliness. . . . The radical defect, to Saxon taste, is the spirit of declamation that 'dominates situation and poetry. Ventidius, Diomedes, the Slave, Antony, Cæsar, 'Octavius, Cleopatra, all have to develop their feelings in long tirades—*le recit de* '*Théramene*. One does not question that Rachel and her coadjutors could have given 'them with immense spirit and feeling; one feels that the point and wit of the French 'language is here elevated to a dignity worthy of Bossuet and Vergniaud. But in '*Antony and Cleopatra* there is not a single speech twenty lines long; the rhetoric 'which, in *Coriolanus*, in *Julius Cæsar*, in *Henry V.*, in *Henry VIII.*, unless that is 'Fletcher's, throws all Corneille and Racine into the shade, is laid aside for fear it 'should mar the dramatic perfection of the character and incidents.'

WALTER SAVAGE LANDOR has entitled one of his inimitable 'Dialogues in Verse,' *ANTONY AND CLEOPATRA;* it consists of Twelve Scenes wherein appear about the same number of Shakespeare's chief characters; but they are Shakespeare's characters only in name, nor are they the characters of Plutarch. The fire of Shakespeare's Cleopatra is subdued to a pure, unwavering glow, exquisitely radiant with love for Antony and for her children. Antony's turbulence has vanished; he is the calm, high-souled, broken-hearted, classic hero. The story of the asps is treated as mere gossip. Cleopatra dies of the poison contained in a ruby ring which Antony gives her (in the Scene here reprinted). Her death is not described; she sends the empty ring to Antony; he understands that she has taken the poison and is dead; he thereupon kills himself. Cæsarion is endowed with every charm of a young boy just verging on manhood, and his cruel death, commanded by Octavius, under the stabs of Scopas's dagger, is harrowing; without being similar, there is about the Scene of his death, an indefinable reminiscence of the Scene between Arthur and Hubert. Only those Scenes wherein Cleopatra appears are here reprinted.

'SCENE THE SECOND.

SOOTHSAYER *and* CLEOPATRA.

Soothsayer. Our lord Antonius wafts away all doubt
Of his success.

Cleopatra. What! against signs and tokens?
Soothsayer. Even so!
Cleopatra. Perhaps he trusts himself to Hercules,
Become of late progenitor to him.
Soothsayer. Ah! that sweet smile might bring him back; he once
Was flexible to the bland warmth of smiles.
Cleopatra. If Hercules is hail'd by men below
For strength and goodness, why not Antony?
Why not succeed as lawful heir? why not
Exchange the myrtle for the poplar crown? [*Antony enters. Soothsayer goes.*
Cleopatra. Antony! is not Cæsar now a god?
Antony. We hear so.
Cleopatra. Nay, we know it. Why not thou?
Men would not venture then to strike a blow
At thee: the laws declare it sacrilege.
Antony. Julius, if I knew Julius, had been rather
First among men than last among the Gods.
Cleopatra. At least put on thy head a kingly crown.
Antony. I have put on a laurel one already;
As many kingly crowns as should half-cover
The Lybian desert are not worth this one.
Cleopatra. But all would bend before thee.
Antony. 'Twas the fault
Of Cæsar to adopt it; 'twas his death.
Cleopatra. Be then what Cæsar is.———O Antony!
To laugh so loud becomes not state so high.
Antony. He is a star, we see; so is the hair
Of Berenice: stars and Gods are rife.
What worth, my love, are crowns? Thou givest pearls,
I give the circlet that encloses them.
Handmaidens don such gear, and valets snatch it
Sportively off, and toss it back again.
Cleopatra. But graver men gaze up with awful eyes . . .
Antony. And never gaze at that artificer
Who turns his wheel and fashions out his vase
From the Nile clay! 'Tis easy work for him;
Easy was mine to turn forth kings from stuff
As vile and ductile: he still plies his trade,
But mine, with all my customers, is gone.
Ever by me let enemies be awed,
None else: bring round me many, near me few,
Keeping afar those shaven knaves obscene
Who lord it with humility, who press
Men's shoulders down, glue their two hands together,
And cut a cubit off, and tuck their heels
Against the cushion mother Nature gave.
Cleopatra. Incomprehensible! incorrigible!
O wretch! if queens were ever taught to blush,
I should at such unseemly phrase as thine.

I think I must forgive it.———What! and take
Before I grant? Again! You violent man!
Will you for ever drive me thus away?

SCENE THE THIRD.

ANTONY *and* CLEOPATRA.

Antony. What demon urged thy flight?
Cleopatra. The demon Love.
I am a woman, with a woman's fears,
A mother's, and, alas O Antony!
More fears than these.
Antony. Of whom?
Cleopatra. Ask not *of* whom
But ask *for* whom, if thou must ask at all,
Nor knowest nor hast known. Yes, I did fear
For my own life . . . ah! lies it not in thine?
How many perils compast thee around!
Antony. What are the perils that are strange to me?
Cleopatra. Mine thou couldst not have seen when swiftest oars,
Attracted by the throne and canopy,
Pounced at me only, numerous as the waves;
Couldst not have seen my maidens throwing down
Their fans and posies (piteous to behold!)
That they might wring their hands more readily.
I was too faint myself to still their cries.
Antony [*aside.*] I almost thought her blameable
[*To Cleopatra.*] The Gods
So will'd it. Thou despondest . . . too aware
The day is lost.
Cleopatra. The day may have been lost,
But other days, and happier ones, will come.
Antony. Never: when those so high once fall, their weight
Keeps them for ever down.
Cleopatra. Talk reasonably,
And love me as . . . til now . . . it should be more,
For love and sorrow mingle where they meet.
Antony. It shall be more. Are these last kisses cold?
Cleopatra. Nor cold are they nor shall they be the last.
Antony. Promise me, Cleopatra, one thing more.
Cleopatra. 'Tis promist, and now tell me what it is.
Antony. Rememberest thou this ring?
Cleopatra. Dost thou remember
The day, my Antony, when it was given?
Antony. Day happiest in a life of many happy,
And all thy gift.
Cleopatra. 'Tis call'd the richest ruby,
The heaviest, and the deepest, in the world.
Antony. The richest certainly.
Cleopatra. And not the deepest
And broadest? Look! it hides all this large nail,

And mine are long ones if not very wide;
Now let me see if it don't cover yours
As wide again! there! it would cover two.
Why smile you so?
Antony. Because I know its story.
Cleopatra. Ha! then you have not lost all memory quite.
I told it you. The king of Pontus sent it
When dying to my father, warning him
By letter that there was a charm in it
Not to be trifled with.
Antony. It shall not be.
Cleopatra. But tell me now the promise I must make;
What has the ring to do with it?
Antony. All, all.
Know, Cleopatra, this is not one ruby.
Cleopatra. The value then is smaller.
Antony. Say not so,
Remark the rim.
Cleopatra. The gold is thin, I see.
Antony. And seest thou it will open? It contains
Another jewel richer than itself.
Cleopatra. Impossible! my Antony! for rubies
Are richer than all other gems on earth.
Antony. Now, my sweet trifler, for thy promise.
Cleopatra. Speak.
By all the Powers above and all below,
I will perform thy bidding, even to death.
Antony. To death it goes; not until after mine.
Cleopatra. I kiss the precious charm. Methinks an odor
Of almond comes from it. How sweet the flower
Of death!
Antony. 'Tis painless death, 'tis sudden too.
Cleopatra. Who could wish more, even were there more to wish?
With us there is not.
Antony. Generous, pious girl!
Daughter of Ptolemies! thou hast not won
A lower man than they. Thy name shall rise
Above the pyramids, above the stars,
Nations yet wild shall that name civilize,
And glorious poets shake their theaters,
And stagger kings and emperors with applause.
Cleopatra. I was not born to die; but I was born
To leave the world with Antony, and will.
Antony. The greatest of all eastern kings died thus,
The greater than all eastern kings thus died.
O glorious forgeman who couldst rivet down
Refractory crowds by thousands, and make quake
Scepters like reeds! we want not here thy voice
Or thy example. Antony alone

And queenly pride, tho' Love were dumb, would do.

SCENE THE FOURTH.

CLEOPATRA. CHARMIAN. IRAS.

Cleopatra. At the first entrance of your lord, before
He ordered you, before he spake a word,
Why did ye run away?
Charmian. I was afraid,
Never so in my life; he lookt so fierce
He fear'd his own wild eyes, he placed one hand
(His right) across them on lowered brow, his left
Waved us away as would a hurricane
A palm-tree on the desert.
Cleopatra. [*to Iras.*] And wert thou,
Iras, so terrified?
Iras. Not I indeed;
My lady, never man shall frighten *me*.
Cleopatra. Thou silly creature! I have seen a mouse
Do it.
Iras. A mouse is quite another thing.
Charmian. [*hesitating.*] Our lord and master . . .
Cleopatra. What of Antony?
Charmian. Octavius . .
Cleopatra. Who? Our lord and master he?
He never shall be mine . . that is to say . .
Charmian. What! lady?
Cleopatra. I forget . . 'twas not worth saying.
Charmian! where hast thou been this last half-hour?
Charmian. In my own room.
Cleopatra. So fearful?
Charmian. Far more sad.
Cleopatra. Where, Iras, thou?
Iras. I wanted to report
To my sweet lady what I might espy.
Cleopatra. And what have those long narrow eyes espied?
Iras. All.
Cleopatra. 'Twas done speedily; but what is all?
Army and fleet from any terrace-roof
Are quite discernible, the separate men
Nowhere.
Iras. My heart has told me what delight
Its queen would feel to hear exactly how
The leaders look.
Cleopatra. And how then did they look?
Tell me; some might have ridden near enough.
The town to judge by, where the sight is sharp.
Iras. Merciful Isis! ridden! and so close!
Horses are frightful, horses kick and rear
And whinny, full of wickedness; 'twere rash
To venture nigh them.

Cleopatra. There are things more rash.

Iris. Quieter creatures than those generals are
Never were seen.

Cleopatra. Barbarians! not a word
About them, Iras, if thou lovest me.
They would destroy my city, seize my realm,
And ruin him we live for.

Iris. Surely no:
It were a pity; none are so unkind;
Cæsar the least of all.

Cleopatra. Ah simple child!
Thou knowest not his heart.

Iris. I do indeed.

Cleopatra. No, nor thy own.

Iris. His better; for of mine
I never ask a question. He himself
Told me how good he would be.

Cleopatra. He told *thee?*
What! hast thou seen him?

Iris. Aye, and face to face,
Close as our lord's to yours.

Cleopatra. O impudence!

Iris. But he would have it so; just like our lord.

Cleopatra. Impudent girl! thou shalt be whipt for this.

Iris. I am too old; but lotuses don't hurt
Like other things: they cool the strokes they give.

Cleopatra. I have no patience with thee. How I hate
That boy Octavius!——Dared he touch thy cheek?

Iris. He could; he only whispered in my ear,
Holding it by the ring.

Cleopatra. Whispered? what words?

Iris. The kindest.

Cleopatra. Ah! no doubt! but what were they?

Iris. He said, The loveliest creature in the world . . .

Cleopatra. The vulgar brute! Our ferrymen talk so:
And couldst thou listen, Iras, to such speech?

Iris. Only when people praise our gracious queen.

Cleopatra. Me? this of me? Thou didst thy duty, child:
He might have fail'd in what he would express.
The birds have different voices, yet we hear
To hear those sing which do not sing the best.
Iras! I never thought thee half so wise.
And so, he said those gentle words of *me?*

Iris. All, and forgot to kiss me when I vow'd
I would report them faithfully.

Cleopatra. Is there
Resemblance in him to that marble image
I would have broken, but my Antony
Seiz'd both my hands?

Iras. Alas! that image wants
The radiant eyes, and hair more radiant still,
Such as Apollo's may have been if myrrh
Were sprinkled into its redundant waves.
Cleopatra. He must be tenderer than I fancied him
If this be true.
Iras. He spoke those very words.
Cleopatra. Iras! 'tis vain to mind the words of men;
But if he lookt as thou hast said he lookt,
I think I may put trust in him.
Iras. And see him?
Cleopatra. I am not hasty.
Iras. If you could but see him!
Cleopatra. Call Charmian: I am weary: I must rest
Awhile.
Iras. My sweetest lady! could not I,
Who have been used to it almost a year,
Help you as well as Charmian? While you sleep
Could I not go again and bid him haste
To comfort you?
Cleopatra. Is the girl mad? Call Charmian.
[*To* Charmian.] Charmian! hath Iras tickled thee away
From moping in thy chamber? thou hast sped.
Charmian. Iras is growing bold.
Cleopatra. I was bold too
While I was innocent as Iras is.
Charmian. Our lady looks more flurried than deprest.
Cleopatra. I am not flurried, I am not deprest.
[*After a pause.*] Believest thou in Cæsar's generosity?
Charmian. I know it.
Cleopatra. In what matter?
Charmian. Half the guards
And half the ministers of state have shown
Signs of his bounty to the other half.
Cleopatra. Gifts are poor signs of bounty. Do not slaves
Slip off the gold-black pouches from their necks
Untied but to buy other slaves therewith?
Do not tame creatures lure into the trap
Their wilder brethren with some filthy bait?
All want companions, and the worst the most.
I am much troubled: even hope troubles me.
Charmian. I dare not ask our lady why she weeps.
Cleopatra. Cæsarion, my first-born, my dearest one,
Is safely shielded by his father's name:
He loves his brothers, he may save them both,
He only can: I would fain take the advice
Of Dolabella, fain would venture him
In Cæsar's camp: the father's voice and look
Must melt him, for his heart is not so hard

'That he could hurt so beautiful a child;
Nay, what man's is?
Charmian. But trust not the two younger;
Their father will not help them in their need.
Cleopatra. Cæsarion in fit hour will plead for them.
Charmian, what ponderest thou? what doubtest thou?
Charmian. Cæsar I doubt, and Dolabella more;
And what I pondered were your words: *It may be*
That givers are not always benefactors.
Cleopatra. I have one secret, but keep none from thee:
He loves me!
Charmian. All do.
Cleopatra. Yes, but some have power.
Charmian. Power, as most power is, gain'd by treachery.
Cleopatra. Whom,
In Egypt, Europe, Asia, can I trust?
Charmian. Few, nor those few too far, nor without watch.
Cleopatra. Not Charmian?
Charmian. Bid her die; here; now; and judge.

SCENE THE TENTH.

EROS *and* ANTONY.

Antony. Eros! I speak thee welcome.
Eros. Hail, our lord!
Antony. Thou hast been ever faithful to thy trust,
And spoken freely, but decorously,
On what concern'd the household and the state.
My glory is gone down, and life is cold
Without it. I have known two honest men
Among the senators and consulars . . .
Eros. None among humbler?
Antony. By the Powers above!
I thought but of the powerful, men of birth.
Eros. All men are that. Some sink below their cradle,
Others rise higher than parental roof,
And want no scepter to support their steps.
Antony. Such there may be whom we have all past by.
Eros. Men cast long shadows when their life declines,
Which we cross over without noticing;
We met them in the street and gave not way,
When they were gone we lifted up both hands,
And said to neighbors *These were men indeed!'*
Antony. Reflections such as thine had wearied me
Erewhile, and from another even now;
But what is that thou bringest me wrapt up,
Tardy in offering it as worth too little?
Eros. I bring a ruby and a hollow ring
Whereon it fitted.
Antony. Gods of Rome! at last
Ye make me grateful. Thanks, and thanks alone,

'Have I to give, and one small sacrifice;
I vow it you before this hour is past.
My heart may beat against its bars awhile
But shall not leave me yet.———Go, Eros, go,
I must lie down and rest, feeble and faint.
But come back presently.
Eros. [*after some absence.*] How fares our lord?
Antony. Recovered, sound again, more sound than ever.
Eros. And yet our lord looks more like other men.
Antony. [*smiling.*] We can not always swagger, always act
A character the wise will never learn:
When Night goes down, and the young Day resumes
His pointed shafts, and chill air breathes around,
Then we put on our own habiliments
And leave the dusty stage we proudly trod.
I have been sitting longer at life's feast
Than does me good; I will arise and go.
Philosophy would flatten her thin palm
Outspred upon my sleeve; away with her!
Cuff off, cuff out, that chattering toothless jade!
The brain she puzzles, and she blunts the sword:
Even she knows better words than that word *live.*
Cold Cato, colder Brutus, guide not me;
No, nor brave Cassius.———Thou hast brought me balm.
Eros. Our lord may have some message for the giver,
Which will console her.
Antony. She expected none:
I did; and it is come.———Say, lookt she pale?
Spake she no word?
Eros. Alas, most noble sir,
She would not see me. Charmian said her face
Was indeed pale, yet grew less pale than usual
After she gave the ring, and then she spake
Amid some sighs (some spasms too interposed)
More cheerfully, and said she fain would sleep.
Antony. The fondest heart, the truest, beats no more.
She listened to me, she hath answered me,
She wanted no entreaty, she obeyed,
She now commands: but no command want I.
Queen of my soul! I follow in thy train,
Thine is the triumph.———Eros, up! rejoice!
Tears, man! do tears become us at this hour?
I never had too many; thou hast seen
(If thou didst see) the last of them.———My sword!
I will march out becomingly.
Eros. O sir!
Enemies watch all round, and famine waits
Within.
Antony. Thou knowest not the prudent sons

'Of Egypt: corn and wine have been supplied
Enough for many years, piled underground.
Tho' stiffened by the sludge of barbarism,
Or indolent and overgorged at home,
Briton or German would take heed that none
Who fought for him should perish for the lack
Of sustenance: the timid bird herself
Will hover round and round until she bring
The grain cried out for in the helpless nest.
Give me my sword! Is the point sharp?
Eros. In vain
To trust it now!
Antony. Come, bring it; let me try it.
Eros. O heavens and earth! Help! help! no help is nigh.
No duty left but one: less worthily
Than willingly this duty I perform. [*Stabs himself.*
It pains not: for that blood I see no more.'

Cleopatra. A Tragedy in one Act, by G. Conrad (a name assumed, according to Mohler, by Prince George of Prussia, of whom I know nothing further), appeared in 1866. It is in three Scenes: the first two are skilfully devised to introduce the third and most important. In the first a dialogue between Iras and Charmion, who bears a covered basket of flowers wherein lie the asps, sets forth the resolution of the queen to die, and gives occasion to describe the past glories of the voyage on the Cydnus, their brilliant feasts, Antony's death, and Cleopatra's bearing toward Augustus. In the second we have an ardent love-scene between the queen and Isabella, wherein the latter is the impassioned lover. As a proof of his devotion, he divulges the secret that Augustus is resolved to lead the queen in triumph in Rome, for which Isabella hates him and implores Cleopatra to fly with himself to some paradise, where, amid perfume and flowers, raptures and delight, intoxicated with transports, they can lose and forget the world. The queen promises to give him an answer before the night is over, and calls him her 'beloved one' as, at the approach of Augustus, she bids him a hurried farewell. In the third Scene Augustus enters, cold, distant, and haughty. In the dialogue which follows we find that Augustus represents patriotism, the prosaic, sterner virtues, and simplicity, not unalloyed with severity and over-weening ambition; Cleopatra represents the poesy of life, the joyousness of art, of love, of sensuous delights, the artist's vision and the poet's dream. The Egyptian queen invites her Roman conqueror to enter this world of happiness which all are struggling to attain. The Spartan virtues are no longer practised; renunciation and submission are a weariness. But Augustus turns a deaf ear to all her allurements and asserts that 'undeterred he will pursue his aims.' Thereupon Cleopatra replies:

'But trust it me, and thou shalt still be happy.
Before thee shall unfold an unknown life,
So full, so fair like nothing else on earth,
Where every pain, and every care is hushed;
The might of beauty, and the glow of passion,
The fairest bloom of shape, and all the joy,
To thee unknown, of sweet and magic hours.———

'All these await thee; and ecstatic joy
Will waft its glowing flames about thy heart.
O haughty victor! thou art mine! Thou canst
Not now withstand me! [*She turns toward him, as with the keenest rapture.*
Augustus. Dare I, Cleópatra, put trust in thee?
Cleopatra. And dost thou doubt me still? What shall I do
To put far from thee all suspicion?
Dost thou desire my crown? I will exchange it
For my victor's love. Speak! Dost trust me now?
Must I e'en follow thee to Rome? I'm ready.
Thou dost not shake thy head. Dare I then hope? . . .
That I did hate thee once, I'll not deny.
Nay, I have even wished thy death. But now
'Tis far, far different; it is thy mien
That now has vanquished me.
Augustus. Art thou so fickle, queen? How else can I
Explain this wondrous transformation?
Cleopatra. Oh, take me with thee! I am wholly thine!
I know,—I feel that numbered are my hours;
Too keen have been my sufferings of late!
My life has been a never-ending fray.
Oh, take me with thee, that my dying eyes
May rest on thine; in gold and purple sheen
My sun will set, if I'm beloved by thee! . . . [*She turns to him, as though*
[*Aside.*] He stands unmoved! Disgrace ineffable! *inspired.*
Augustus. Let's change the subject. The royal treasure
Appears, together with the Real Estate,
To be important.—How large the revenue?
Cleopatra. [*with scorn.*] Take what thou wilt.—My sorcery is o'er.——
This grovelling nature is to me abhorrent.
What knows the blind man of the light of heaven? . . .
Thou praisest virtue but thou show'st it never,
Thou speak'st of Rome, but seekest thine own glory.
From thee will spring the abhorrent rule of lies!
The triumph of vainglorious deceit! [*She turns angrily away.*

* * * *

Dost thou believe the thought can e'er affright me
Of following thee to Rome? Does there not glow,
E'en now in Roman breasts, the hope
Of seeing me, their foe, in thy triumphal train?
Then take me with thee! Do but make the trial!
I will outshine the conqueror himself,
And every Roman cheer will be for me.
Augustus. I am thy lord. To me is Rome devoted.
Cleopatra. Destruction on thee and on all like thee!
Destruction light on all such grovelling souls!
To rulers, such as thou, the god who guides
The destinies of man can ne'er prove gracious.
'Tis falseness that is gnawing at thy greatness,

'E'en like a canker at the core of fruits,
Which outwardly are sound and fair to view,
But inwardly we find them half decayed.
Thy laurel crown cannot for long be green!
Naught that is noble canst thou e'er evoke.
To end like Antony is far more grand
Than like Augustus to be living on! [*Exit in haste.*'

Augustus was stirred more deeply than Cleopatra imagined. He confesses that for the first time he now understands her and perceives her hatred of all hypocritcial pretence. Her charms of mind and person have subdued him. He will seek her and be to her as a divinity bringing consolation and blessing. He draws the curtain before an inner room and discovers Cleopatra lying lifeless on her couch with Iras and Charmian dead beside her. Dolabella rushes in, and, uttering frantic cries of grief and horror, falls prostrate before the queen's couch. Augustus tries to calm him, and, to soothe him, promises a future of unequaled glory in Rome. Dolabella leaps to his feet and curses Augustus and Rome, who crush all happiness into the dust; then turning to Cleopatra's corpse with the words,

'Only by thee were happiness and life!
Thou diest,———and a world is lost in thee!'

stabs himself. 'A world!' Augustus utters with pain, and the Curtain falls.

As this is one of the latest, it is also one of the best of these *Versions*. The inevitable fate of Poesy, to be crushed in any collision with the prosaic world of Fact, that awakes too late to find what it has lost, is finely conceived, while the despair of Youth at the deathbed of Poetry completes the brilliant picture.

In 1878 the first performance was given of a version, by FRANZ DINGELSTEDT, of Shakespeare's *Antony and Cleopatra;* it bore the announcement that it was 'freely 'translated and re-arranged.' There are sundry omissions, combinations, re-arrangements, and trifling additions to smoothe away gaps as far as what, in the version, is Act IV, Scene ii, whereof the Scene is laid in 'Antony's Palace in Athens;' it is after the battle of Actium; Antony enters, uttering the soliloquy, 'Hearke, the 'Land bids me tread no more upon't,' and shortly after, Cleopatra approaches timidly, in an attempt at reconciliation. Thus far DINGELSTEDT'S drama might be leniently termed a version. From this point onward, I fear, it can be termed with truth only a perversion. Antony is no longer the same character whom we have learned to admire and pity, and although he says that Cleopatra's beck might from the bidding of the gods command him, the words have really no meaning; he shows forthwith that her full supremacy is gone, and that he loves himself far more than he loves her. The same change is apparent in Cleopatra. Two brief sentences of impatient rage suffice with her to dethrone the demi-Atlas of the earth and make her resolve to throw herself on the protection of Octavius and abandon Antony to his fate. The transformation Scene is as follows: When Cleopatra says, 'Oh, my lord! my lord! 'Forgive my fearful sails, I little thought you would have followed them,' Antony springs up, and raging above the kneeling Cleopatra, utters, 'Thou knew'st too well, 'vicious [*unselig*] woman, That my heart was to thy rudder tied by the strings, And 'thou should'st tow me after,' etc. Cleopatra throws her arms about him, pleading 'Forgive, forgive;' and sobs aloud on his breast, whereupon Antony bursts forth,

'What? Tears? Treacherous tears!
Like those shed by the crocodile of thy Nile!

'Away, thou venom'd boa-constrictor! [*Königsschlange*]
I'll tear me free from thine embracing coils
Before thou sting'st me! Away! Away, I say! [*He dashes out. Eros follows. Cleopatra collapses. But after a pause, she arises, and with a demoniac expression of face, gazes scornfully after Antony, thereby disclosing the growth in her mind of her resolve to desert him.*'

When, in the next Scene, Antony orders Thyreus to be taken away and whipped, 'Cleopatra wrings her hands,' and when Antony continues to storm against her, she interrupts with, 'This, to me! darest thou———' 'Forsooth, this is enough!' as she utters this latter exclamation she advances passionately toward Antony.' Alexas, Charmian, and Iras interpose with 'O Queen!'

'*Cleop.* Back! and dare not to interpose yourselves
Betwixt that man and me! [*Then in crushing tones to Ant.*] And who, pray, then art thou?
That art so high and mighty,—and to me!—
That dar'st reproach me with disgrace and shame!—
Thou, sunk and lost in deep dishonour! [*Ant. collapses on a couch.*
I am a queen! But thou art less than nothing!
Where now, Triumvir, bides thy host, thy fleet?
Where, pattern of a husband, is thy wife?
Speak!
Did'st thou not break thy vows, deep-sworn to me,
And, with dishonour, bind thyself afresh
Before from old bonds thou had'st yet been freed?
And now,—or do I dream it?—thou would'st leave
Me here deserted, for another's arms,
Betrayed, behind my back, for vile advantage?
What! Thou a man, and let'st the stripling Cæsar
With help of that gross hypocrite, his sister,
Enmesh thee with his stupid clumsy snares,
Which artfully he throws about thy horns.
What! Thou a hero, and, at battle's height,
With victory at hand, thou runn'st away,
Deserting armies, fortune, and thyself,
Because———a woman left thee! A Ruler!
Thou! thou, who canst not even rule thy heart!
Thou wretched Roman, learn thou here from me,
A queen from out the thousand-year-old race
Of Ptolemies,—of Egypt's sacred soil
A worthy daughter,—learn how death is wooed
When one can live no longer without honour! [*Exit grandly and with a commanding air.*
Ant. [*beside himself.*] Cleopatra!—After her!—But no,—
Too late! We'll ne'er again be as we were.
And she is right: there's nought remains but—death.'—p. 107.

Eros here enters with Thyreus. Antony sends by the latter his personal challenge to Cæsar.

It is not worth while to follow the rest of the version, step by step or Scene by Scene. Cæsar in his camp before Alexandria tells Mæcenas that on the morrow the city shall be stormed, if need be; then smilingly adds, 'And yet I hardly think it.

'It is not battering rams, but tender fingers
That will throw open wide the gates for us. [*All regard him enquiringly.*
My messenger, whom Antony had whipped,
Has cruelly revenged himself. He stole
The sole thing Antony had left—Cleópatra.
She sent us, by Thyreus, full submission
And made an offer of a firm alliance,
For which she asks no further for herself,
Or even for her sons, but Egypt's crown. [*All are astonished.*
Well, well, that will come round, of course. Meanwhile
No aid to Antony will she supply;
Nay and perchance she'll give him up to us.
Although we arm, there will not be a battle.
I hope Antonius will be taken prisoner.
He'll prove attractive in our Roman triumph.
His exhibition do I owe my city.'—p. 116.

The Scene changes to Cleopatra's palace. Alexas tells Cleopatra that Antony is furious against her, and for safety conveys her to the royal Pyramids. Antony enters: he has been ransacking the palace to find Cleopatra and wreak his vengeance on her, —'he is in full armour and beside himself,' and calls:

'Where art thou now, Cleópatra? Thou Fury
Of Hades, where dost keep thyself bestowed?
Triple-turned wanton, I am seeking thee,
To be revenged on thee,—to punish thee!
On thee alone I now am waging war,—
A war for life or death! Thy blood, thy warm,
Sweet, treacherous blood, this do I long to quaff!'—p. 129.

There is not an alarming amount of perversion in Eros's suicide, nor in Antony's attempt to imitate him. As Antony lies in a swoon, Cleopatra rushes in, and with 'a piercing shriek,' exclaims, 'Antonius—dead?' Her outcry arouses Antony, who raises himself, and addresses her,

'Is 't thou, Cleópatra? Hast thou from Orcus,
Returned to fetch thy dilatory friend?
Cleop. No. I'm not dead, and neither shalt thou die!
I'll wake thee back to life, e'en with my kissing.
Ant. [*looking vaguely about, notices Alexas.*] 'Twas he who said just now,
thou'dst killed thyself?
Cleop. He lied.
Ant. Even here in death, more lies,—lies,—lies! [*He turns himself from*
Cleop. Oh, would that I had follow'd him! I thought *her in disgust.*
That I could thus best win my friend again!
Ant. And therefore die! Behold—I do not lie,———
My death is real. My sight begins to swim,———
Where art thou, Cleopatra?
Cleop. Here to beg
Forgiveness on my knees.
Ant. Thou art forgiven . . .
Already much in life I have forgiven thee,
And now . . . in death . . . everything!'

Hereupon follows a weak version of Antony's last speech, with omissions and insignificant additions. The Scene of the *Fifth Act* lies inside a pyramid, with mummies in niches in the walls. Antony's body lies on a catafalque in the middle. Mæcenas falls desperately in love with Cleopatra; she repels him, but appeals to him to discover Cæsar's intentions with regard to her future. She learns that she is to be led in triumph at Rome. All the chief features of her death Scene are preserved, as in Shakespeare.

ACTORS

The present play of *Anthony and Cleopatra* is barren, indeed, of adequate records of the few actors and actresses who have performed it. The dates of the revivals may be found in GENEST. Comments on the revivals themselves are, in the *Introduction* to the play in *Irving's Edition*, set forth as follows:

JOSEPH KNIGHT (ed. Irving, *Introduction*, p. 115): Between 1704 and 1706, according to Downes, four plays, to be acted by the players of both companies—Drury Lane and Lincoln's Inn Fields—were commanded at Court. First among these was *All for Love*, in which Betterton appeared as Antony, Verbruggen as Ventidius, Wilks as Dolabella, Booth as Alexas, Mrs Barry as Cleopatra, and Mrs Bracegirdle as Octavia. Concerning these representations Downes says, with every probability of truth in his favour, 'These four plays were well acted and gave great satis-'faction.' On 3rd December, 1718, at Drury Lane, when the management of Cibber, Wilks, and Booth was at the height of its good fortune, an important revival took place. In this Barton Booth was Antony; Mills, Ventidius; Wilks, Dolabella; Cibber, Alexas; Mrs Oldfield, Cleopatra; and Mrs Porter, Octavia. Concerning this revival Colley Cibber says, 'The habits of that tragedy amounted to an expense of 'near six hundred pounds; a sum unheard of for many years before, on the like 'occasion' (*Apology*, ii, 175, 176, ed. 1889).

[Of this same revival we also find the following:

THOMAS DAVIES (ii, 370): In Dryden's *All for Love*, Booth's dignified action and forcible elocution, in the part of Antony, attracted the public to that heavy, though, in many parts, well written play, six nights successively, without the assistance of pantomime, or farce, which, at that time, was esteemed something extraordinary. But, indeed, he was well supported by an Oldfield, in his Cleopatra, who, to a most harmonious, powerful voice and fine person, added grace and elegance of gesture. When Booth and Oldfield met in the Second Act, their dignity of deportment commanded the applause and approbation of the most judicious critics. When Antony said to Cleopatra, 'You promised me your silence, and you break it Ere I 'have scarce begun,'—this check was so well understood by Oldfield, and answered with such propriety of behaviour, that, in Shakespeare's phrase, her 'bendings were 'adornings.' The elder Mills acted Ventidius with the true spirit of a rough and generous old soldier. To render the play as acceptable to the public as possible, Wilkes took the trifling part of Dolabella, nor did Colley Cibber disdain to appear in Alexas; these parts would scarcely be accepted now by third-rate actors. Still to add more weight to the performance, Octavia was a short character of a Scene or two, in which Mrs Porter drew not only respect, but the more affecting approbation of tears, from the audience. Since that time, *All for Love* has gradually sunk into forgetfulness.] KNIGHT continues:

While *Antony and Cleopatra* slept for another seventy years Dryden's play was

revived at Drury Lane, 22nd Mar., 1766, with Powell as Antony and Mrs Yates again as Cleopatra; and once more at the same house, still under Garrick's management, 17th Dec., 1772, with Spranger Barry as Antony, Mrs Barry as Octavia, and Miss Younge, for the first time, as Cleopatra. On the 28th of the following March, at Covent Garden, Mrs Hartley, whose first season it was, made her first appearance as Cleopatra to the Antony of Smith and the Dolabella of Wroughton. With Miss Younge and Smith in the principal parts *All for Love* was played at Drury Lane on 12th May, 1775, and 13th March, 1776. With Smith as Antony, and Miss Yates from Drury Lane as Cleopatra, with West Digges as Ventidius, and Farren as Dolabella, it was given at Covent Garden 8th Jan., and 5th Feb., 1779.

In Dryden's *All for Love*, and not in Shakespeare's *Antony and Cleopatra*, Mrs Siddons essayed, at Drury Lane, 5th May, 1788, the character of Cleopatra, Kemble being the Antony; Palmer, Ventidius; Barrymore, Dolabella; and Mrs Ward, Octavia. That the performance by Mrs Siddons of a character so suited to her powers was fine may be assumed. Not being in Shakespeare, however, it calls for no further comment than the statement that Boaden (*Life of Siddons*, ii, 243) says that she showed 'the daring atrocity of crime,' and adds, with sub-acid banter, that 'the notion of frailty was visually banished.' Campbell (*Life of Siddons*, ii, 127) suggests that Octavia would under certain conditions have been a better part for the actress than Cleopatra; and says that 'she never established "the Siren of the Nile" 'among her popular characters.' On 24th May, 1790, at Covent Garden, Miss Brunton played Cleopatra to the Antony of Holman; and on 12th Jan., 1818, at Bath, Conway, the unfortunate actor, treated with so much perverse cruelty by Hazlitt and Theodore Hook, was the Antony to the Cleopatra of Miss Somerville, afterwards Mrs Bunn. . . .

In November, 1833, Macready produced at Covent Garden an acting version of *Antony and Cleopatra*. The great feature of the revival was the scenery by Clarkson Stanfield. [According to Macready's own diary the revival was not eminently successful.] . . .

Antony and Cleopatra was naturally included in the series of revivals of Shakespeare undertaken by the Phelps and Greenwood management at Sadler's Wells. It was first played 22nd October, 1850, with Phelps as Antony, G. K. Dickinson as Octavius, Henry Marston as Sextus Pompeius, George Kenrick as Enobarbus, and Miss Glyn as Cleopatra. This was one of the most successful of the Sadler's Wells revivals, and elicited much approval. Miss Glyn's performance of Cleopatra was the crowning triumph of her career. In personal appearance she conformed to the requirements of Talfourd, namely, 'a figure of voluptuous majesty, a mingling of 'dazzling beauty and intellectual command.' In her death scene she was pronounced equal to Pasta.

C. E. PASCOE (*Dramatic List*, London, 1880, p. 158): In portraying the enchantress, *Cleopatra*, Miss Glyn had occasion to draw upon the entire resources of her art. The variety and fascination of the character she touched to admiration. The caprice, the grace, the pride of the character were exhibited with a power which exceeded expectation. It was evident that she had made a profound and industrious study of the part. The whole portrait was thrown out with decision and force, and richly coloured. Those parts in which dignity and anger were expressed—such as the interview with the messenger after Antony's second marriage—were given with a vehemence and power corresponding to the language she had to deliver. But it

was in the *Fifth Act*, when preparing for her death, that the better phases of the character and the more refined parts of the action tested the fitness of the actress for this assumption. Indignant majesty, compulsory resignation, heroic resolve, and tender memory, were all adequately pronounced. The death itself was a triumph. —*Athenæum*, 27 October, 1849.

IBID. (p. 160): After some years' absence from the stage, in May, 1867 [Miss GLYN] reappeared at the Princess's Theatre, as *Cleopatra*, and according to *The Athenæum* (May 18, 1867), 'the triumph of the evening was the assumption by Miss 'Glyn of *Cleopatra*. The witchery of the blandishments, the Asiatic undulations of 'the form, the variety of the enchantments, the changes of mood, the impetuous pas-'sion, and in the end the noble resignation—all these points were brought out with 'an accuracy of elocution and with a force of genius which left no doubt on the mind 'that Miss Glyn is as great an actress as ever adorned the English stage.'

ANON. (*Athenæum*, 27 Sept., 1873): A man need scarcely be a veteran stage-goer to recollect when Miss Glyn, at Sadler's Wells, gave an embodiment of Cleopatra, which came as near a realisation of the 'serpent of old Nile' as anything modern art can afford. This impersonation was repeated at the Standard first, and subsequently at the Princess's, with no alteration of Shakespeare's text. [On the revival referred to in this notice, JOSEPH KNIGHT (*Introd. op. cit.*, p. 119) has the following remarks]: Mr James Anderson appeared as Antony, and Miss Wallis, then almost a debutante, as Cleopatra. The piece had been arranged with a view to spectacular effect, and with no very reverend hand, by Andrew Halliday, and the general cast was far from strong. Mr Anderson's performance of Antony was picturesque and vigorous, but old-fashioned; Miss Wallis's qualifications for Cleopatra did not extend beyond good looks and some elocutionary ability, and the production was one of those experiments on the strength of which Chatterton, by whom it was tried, put forward the famous managerial dictum that 'Shakespeare spelt ruin.'

[For the latest revival, by Mr Tree, see p. 591.]

CAPELL'S VERSION

The *Version* which EDWARD CAPELL made for GARRICK has the following title: 'ANTONY *and* CLEOPATRA | *an historical Play*, | *written by* | WILLIAM SHAKE-'SPEARE: | *fitted for the Stage by abridging only*; | *and now acted, at the* | *Theatre-'Royal in* Drury-*Lane*, | *by his Majesty's Servants.* | No grave upon the earth shall 'clip in it A pair so famous. p. 99. | LONDON: | *Printed for* J. *and* R. TONSON *in* 'the Strand. | MDCCLVIII.' On the next page is the following:

To the right honourable, and worthy of
all Titles, the Countess of * *

Why, from the throne where BEAUTY sits SUPREME
and countless emanations deals below,
infus'd and fix'd in Woman's shining frame,
doth so large portion of his wonder flow?
why, but to rule the tread of human woe,
and point our erring feet where joys abide:
But (ah, the pity!) to a traitor flame,
weak, wavering, wild, the heav'n-born ray is ty'd,
and man, confiding man, from bliss estranged wide.

Daughters of *Britain*, scorn the garish fire,
exile the meteor to it's *Pharian* grave;
sincerer flames from Virtue's heights aspire,
that brighten beauty, and from sorrow save:
High o'er the rest, see, what fair hand doth wave
a deathless torch; and calls you to the shrine,
where only beauty only bliss entire!
follow the branch of much-lov'd * *'s line,
and from those altars mend, with her, the ray divine.

Ignoto.

Oct. 3d 1757.

In the *Textual Notes* on the preceding pages, the various readings of this *Version*, where they decidedly differ from CAPELL'S own text, are duly recorded. To avoid confusion I have designated this *Version* as GARRICK'S, abbreviated 'Gar.' It has received the following notices:

T. DAVIES (ii, 369): *Antony and Cleopatra* had long lain dormant, I believe ever since it was first exhibited, when, about the year 1760, Mr Garrick, from his passionate desire to give the public as much of their admired poet as possible, revived it, as altered by Mr Capell, with all the advantages of new scenes, habits, and other decorations proper to the play. However, it did not answer his own and the public expectation. It must be confessed, that, in Antony, he wanted one necessary accomplishment: his person was not sufficiently important and commanding to represent the part. There is more dignity of action than variety of passion in the character, though it is not deficient in the latter. The actor, who is obliged continually to traverse the stage, should from person attract respect, as well as from the power of speech. Mrs Yates was then a young actress, and had not manifested such proofs of genius, and such admirable elocution, as she has since displayed: but her fine figure and pleasing manner of speaking were well adapted to the enchanting Cleopatra. Mossop wanted the essential part of Enobarbus, humour.

J. GENEST (Vol. iv, p. 544, D.L., 1758–1759): Shakspeare's play, acted six times, was adapted to the stage by abridging and transposing only,—Capell's alteration is judicious on the whole, but might have been better,—for the convenience of representation it was right to reduce the number of characters, but this is done without any regard to propriety—the speech with which Philo opens the play, and the famous description of Cleopatra on the Cydnus (taken from Enobarbus) are given to Thyreüs—if a change were to be made it should certainly have been made in favour of some Roman of consequence on Antony's side, not in favour of Thyreüs, who was Cæsar's freedman, and who had never seen Cleopatra till he was sent with a message to her, as in the *Third Act* of the play,—what the Soldier and Scarus say in the *Third* and *Fourth Acts* is absurdly given to Diomedes, who was only Secretary to Cleopatra and could have nothing to do with military concerns—in the *Second Act* Antony says—'If we compose well here, to Parthia: "Hark you Ventidius."' Capell has changed the name to Canidius, which was wrong, as Ventidius was the person really sent to oppose the Parthians. Garrick revived this play with all the advantages of new scenes, habits, and decorations, but it did not answer his expectation—his own person was not sufficiently important for Antony; and Mrs Yates had not perhaps at this time displayed abilities equal to the representation of Shakspeare's best female character, Lady Macbeth excepted.

J. KNIGHT (*Irving Ed. Introd.*, p. 117): It is melancholy to find, though the fault appears to have been principally attributable to the actors, that this long-deferred production of [Capell's Version] was not a success. After half a dozen repetitions the piece was withdrawn. Why Garrick should not have been a good Antony is not easily seen. He was not, however. Mrs Yates, meanwhile, though popular as Lady Macbeth, won little recognition in other important female characters of Shakespeare, and made no impression as Cleopatra. Few of Garrick's revivals attracted less attention. Davies and Murphy in their biographies leave it unmentioned. Dr Doran, without advancing any authority, speaks of it as the great event of its season, and says, with what almost sounds like disingenuousness, but is only carelessness, that Garrick and Mrs Yates gained 'even more laurels as Zamti and Mandane in the 'Orphan of China' than in Antony and Cleopatra, in which they gained none at all. Mr Percy Fitzgerald confesses it a failure.

VERSION ATTRIBUTED TO KEMBLE

In 1813 there appeared SHAKSPEARE'S *Tragedy of* ANTONY *and* CLEOPATRA; *with alterations, and with additions from* DRYDEN; *as now perform'd at the* THEATRE-ROYAL, COVENT-GARDEN. Mr Abbot appeared as Octavius; Mr Young as Antony; Mr Barrymore as Lepidus; Mr Egerton as Enobarbus; Mrs Faucit as Cleopatra; Miss Cooke and Mrs Watts as Charmion and Iras; Mrs M'Gibbon as Octavia. The object of the Compiler of this *Version* (who is said to have been KEMBLE, but without sufficient foundation) is set forth in an 'Advertisement,' prefixed to the Text; very briefly stated, this object appears to have been to weld into one play the beauties of Shakespeare's *Anthony and Cleopatra* and of Dryden's *All for Love*, after having eliminated from the former the features which tend to render it unacceptable to the public, and from the latter those weaknesses that have caused it to decline in popularity, or, in short, as the author expresses it, 'an amalgamation of wonderful poetical 'powers.' The various readings, transpositions, and additions have not been recorded in the *Textual Notes* on the preceding pages of this volume; within a space so restricted it would have been impossible to render them intelligible. In place thereof a description of this 'amalgamation' is here given which will convey an idea of the *Version*, as a whole, far more clearly than can be conveyed by any *Textual Notes*. This description is by GENEST. (I happen to have Genest's own copy and almost every page bears witness to the fidelity with which he performed his task.) It is found in his vol. viii, p. 417, *et seq.* as follows:

'*First Act* does not differ materially from the original [*i. e.* Shakespeare's]—Modena and Charmian are properly changed to Mutina and Charmion—but Mark Antony should have been altered to Marc Antony, as in the bill—the letter *k* in a Roman name is an unpardonable solecism. *Second Act*, begins with Shakespeare's Second Scene, but the conclusion of it, in which Enobarbus describes Cleopatra on the Cydnus, is most injudiciously omitted—Capell has transposed it—then follows Shakespeare's Fifth Scene with Cleopatra and her attendants—next comes an unimportant Scene between Antony and Octavia at Athens—this is from Shakespeare's *Third Act*—Cleopatra, etc., are discovered *at Alexandria*—the first part of this Scene is chiefly from Shakespeare, but when Antony enters, the remainder of the *Act* is from Dryden—Dryden's Scene is a very good one, but it is not introduced in this place with propriety—in Dryden's play, Ventidius in the *First Act* estranges Antony from Cleopatra, after which, naturally follows the Scene in which Antony reproaches her—but the Editor of the present play reverses the order of things, and makes Dryden's

Second Scene precedes its First—in Dryden's play the Scene lies the whole time at Alexandria, but in his alteration Antony is represented as coming back to Egypt merely to tell Cleopatra that they must part—which is not only contrary to the act, but absurd in itself—there was nothing like a marriage between Antony and Cleopatra until after the battle of Actium. *Third Act* begins with the Sixth Scene of Shakespeare's *Third Act*—then follows the Seventh Scene—the battle of Actium takes place in the sight of the audience—and the act is concluded from Shakespeare with slight alterations. *Fourth Act* is nearly the whole of it from Dryden—the Celebrated Scene between Antony and Ventidius is introduced with propriety—and in which Ventidius leads on Octavia, might have been spared—and the one from Dryden, which is incorporately inserted in the *Second Act*, might have been substituted for it—Octavia's coming to Antony in Egypt is a poetical action on the part of Dryden, and the Scene itself is not equal in merit to the Scenes of Shakespeare, which are left out to make room for it—Dryden's description of Cleopatra on the Cydnus is omitted. *Fifth Act* is made up from Shakespeare and Dryden—Ventidius falls himself in a Dryden—when Antony has fallen on his sword, the play is concluded from Shakespeare—Lesar and his party enter—after which the Scene changes to the interior of the monument—Antony, Cleopatra, etc. are discovered—Antony dies—and the act proceeds as in Shakespeare, but with great omissions—Cleopatra's speeches are sadly mutilated—the play concludes with two short Scenes, partly from Shakespeare—and a grand funeral procession.

This alteration is attributed to Kemble—but his name does not appear in the title-page—Lapell's alteration is the better of the two—the modern editor adds too much of Shakespeare—yet it must be allowed, that no person has altered one of Shakespeare's plays *materially*, and has yet succeeded so well—the reason is obvious—he has selected the best parts of Dryden's best Tragedy, instead of patching up a play, with stuff of his own invention, as Davenant, Tate, Cibber, etc., have done.

This revival of Antony and Cleopatra did not meet with the success it deserved—it ought not however to have been brought forward without a first rate actress in Cleopatra—Mrs. Siddons would have made a glorious part of Cleopatra (supposing the part not to have been mutilated) and perhaps have fixed the play in the favour of the public—she had been more than once or twice solicited by Kemble to act Shakespeare's Cleopatra, but she continually declined for a very foolish reason—she said she should hate herself, if she should play the part as it might to be played.

Genest mentions "a grand funeral procession" with which the play ended, but he does not refer to an "Epicedium" which was sung at the same time. It begins with a *Chorus* which will, I think, amply serve as a specimen:

"Lad in death the Hero lies:
Nerveless, now, the Victor's arm;
Quench'd the light'ning of his eyes,
The Foe to dauntless, the Friar to charm.
Mourn, soldiers, mourn! your day is done;
Valour has lost its cheering sun;
The Roman Glory sets on Egypt's shore,
And great Mark Antony will rise no more."—etc.

KEMBLE'S VERSION

In the *Textual Notes* on the preceding pages of this present volume there occurs, not infrequently, the name "Kemble." Let it not be supposed that reference is

hereby made to this *Version* of 1813, just described by Genest. It refers to a *MS Stage-copy* of this play, with Stage-directions in the handwriting of J. P. KEMBLE. This copy has been kindly lent to me by my highly valued friend, H. C. FOLGER, jr., of Brooklyn, New York, who bought it at the sale of the library of Lawrence Doyle, of Dublin, at Sotheby's, December, 1898, in whose catalogue it was described as 'J. P. Kemble's copy with MS notes, stage-directions, etc., in his autograph. Note 'on fly-leaf, "G. Lamb, bought at Kemble's sale, 1821."' The notes, stage-directions, etc., are unquestionably in Kemble's autograph, which is familiar to me.

The principle which seems to have rigidly guided Kemble in constructing this *Version* is omission; there are not many transpositions, and no additions of moment. How extensive is this omission may be seen at once from the *Dramatis Personæ*, from whom, as given in Steevens's edition of 1793 (the edition which Kemble would have probably used), Kemble has omitted Pompey, Ventidius, Scarus, Dercetas, Demetrius, Philo, Dolabella, Proculeius, Menas, Menecrates, Taurus, Canidius, Euphronius, Mardian, and Diomedes; in all fifteen characters; in reality fourteen. Kemble has a new character, Titius by name, a friend of Antony, and highly accommodating in filling odd gaps. Hereby the thirty-four characters in Steevens's edition are reduced to twenty in Kemble's *Version*. It is evident, at once, that, by this reduction in the characters, the play is shortened by many hundred lines. In the following description no reference is made to the Scenes where those characters appear that Kemble has omitted; in speaking of Scenes 'in the original,' the Scenes in the *Globe Edition* are referred to.

The directions for the setting of the stage at the opening of the Play are as follows: 'The Palace in Alexandria should be of the most magnificent orders of the 'purest Grecian architecture; yet the decorations and furniture of every apartment 'should remind one that the scene lies in Egypt. *Portico of the Palace:* Stage open 'as far back as possible. View of the sea, ships, etc., The Pharos, Pompey's Pillar, 'Cleopatra's Obelisk, Statues of Hercules, Alexander, Anubis.' At the foot of the page, Kemble, in the spirit of a true scholar, notes his authorities: 'Norden's Antiq-'uities of Egypt. Montfaucon. Mr Knight's Antiques.'

The *First Scene* opens with a conversation between Thyreus and Enobarbus; after the first ten lines, which in the original are spoken by Philo, but here by Enobarbus, the latter gives the description of Cleopatra and her barge on the Cydnus. When Antony and Cleopatra enter, the *Scene* continues to the end unchanged as in the original. The first eighty lines of the *Second Scene* are omitted, and then Shakespeare's *Scene* continues with some minor omissions to the end. The *Third Scene* remains unchanged, as do also the *Fourth* and *Fifth*, with trifling omissions, and the *First Act* ends. The *Second Scene* of the *Second Act* follows the original, with the exception of twenty or thirty lines omitted here and there together with the description of Cleopatra on the Cydnus which has been transferred to the *First Scene* in the play. The *Third Scene* of the original is omitted, and instead the *Fourth* is retained, and to it is added an abridgement of the first twenty lines of *Act III, Scene* ii. The *Fifth Scene* of the original (Kemble's *Third Scene*) is retained with trifling omissions. The Messenger, Kemble calls Seleucus. Kemble's *Fourth Scene* of *Act II.* is composed of the *Fourth* and *Fifth Scenes* of *Act III.* of the original, and after Octavia leaves (III, iv, 31) the Soothsayer enters, exclaiming, 'Antony! Antony! Antony! 'You, that wish yourself in Egypt.' Antony demands, 'What would you?' and then follows *Act II*, iii, from line 10 to 'I'the east my pleasure lies,' with the omission of a line or two. Kemble's II, v. is III, iii. of the original. Kemble's II, vi. is III, vi.

[illegible] the original, as very slightly [illegible]. With the *Lorne* Version's *Act* [illegible] ends in *Act* [illegible] begins with [illegible] vi. of the original. The ending and the beginning are the same in the *Lorne*. *Version*, and there can be no doubt in favour of the division in the past. The few words [illegible] speak in the *Lorne* are a Version's [illegible] Invocation. *Lorne* i. in Version's *Lorne* vii. of the original, whereof *Lorne* i. forms the mask, and begins as *Lorne* ii. with *Lorne* ii. of the original. [illegible] *Lorne* [illegible] original after line 2 from the last words he has used is III. xiii. Mine honesty and I begin a measure, etc. Version's *Lorne* v. with little variation, is *Lorne* ii. in the original. Version's *Lorne* v. is the same as *Lorne* iv. except that Lysimachus is Version's Iras; as *Lorne* v. is *Lorne* vii. it ends at *Act* [illegible] in the original. As Version continues the *Lorne* iv. stopping Lysimachus in the same way, omitting *Act* [illegible] *Lorne* i. of the original, as Lysander already has [illegible] *Lorne* i. begins as more regular. He will not fight with the Lysimachus, etc., and as far as the end of the *Lorne* is in the original, except that Lysander is omitted: it is Iras, and not Lysander, therefore who asks Lysimachus' name. Vide pro-version.' The *Lorne* continues Version's *Act* [illegible] as *Act* [illegible] begins at [illegible]. v. 18 inc., omitting Lysander and Lysimachus, continues through *Lorne* v. of the original. Version's *Lorne* i. continues the first ten lines of [illegible]. v. of the original. His *Lorne* ii. begins with [illegible] vii. 1 inc., after inserting eight or ten lines from the preceding *Lorne* [illegible] vi. 2—[illegible], continues the *Lorne* as in the original. Version's *Lorne* v. is composite. I begins with the fourteen or fifteen lines 'Slim and Tawse' in Version's as in [illegible] v. Lysimachus enters. It alludes to the mock [illegible] followed by an extension in [illegible] v. It seems the revolt, etc., through the use of the *Lorne* where he threatens I returned to his in history [illegible] v. 22—31. *Act* [illegible] *Lorne* v. is here resumed, and he ast five lines of as living speech uses the *Lorne*. Version's *Lorne* v. begins with *Lorne* v. inc. omitting *Lorne* v. Lysander's entrance and he lines addressed to her as well as speech there, ends with the lines for [illegible] to [illegible] vi. 37. Version's *Lorne* v. is the same as *Lorne* xiii: as *Lorne* vi. is the same as *Lorne* xv. with few omissions, he accepts i from the Duke [illegible]. Version's *Lorne* vii. is as follows: [illegible] a street. Antonio Thine. Thus and leaves page [illegible] towards the Antonio, meeting Antonio as in Later. Version's *Lorne* x. follows very nearly *Lorne* xv. and with *Act* [illegible] ends. Version's *Fifth Act* adheres closely throughout to the original. The longer omissions are the episode of Seleucus and the Queen with the ambassador, and the most notable transpositions are the lines 'Nay [illegible] we will proceed i a great Lesser's court' down to 'and hang me in a cruse—which are transposed to follow Lysander's directions to Lysimachus about the ambassador. In Version Lysander says 'Come other Lysimachus' 'Whither Lysander?' Lys. The ambassador. Lys. I've peace already and I a provision. Lines [illegible]—[illegible] are omitted.

The *Version* was made in [illegible] the intelligence, an excellent adaptation, a scholar, and previously acquainted with Shakespeare. If the play were to be reconstructed to meet the requirements of the modern stage, it is not easy to see how it can be done more satisfactorily. I have therefore [illegible] nothing to give a description of it from scratch, because, as far as I know, it exists only in manuscript.

WHILE these pages are going through the press, word comes from London of a Revival there, unprecedented for splendour and sumptuousness, by Mr BEERBOHM TREE. The performance is thus spoken of by the London TIMES, January 4, 1907:

'[*Antony and Cleopatra*] is one of the classics of what M. Porto-Riche would call the Théâtre de l'Amour. Mr Bernard Shaw would give its theme a less elegant name, "sexual infatuation." Cleopatra is the irresistible enchantress, Antony the colossal lover, and the whole play must burn to a white heat with their fire. . . . Nevertheless, if you present *Antony and Cleopatra* at all, you must present it, above everything, as a treatment of "sexual infatuation" in the grand style. And that is just what Mr Tree has perceived and has done. . . . [Mr Tree] has the supreme quality of thinking out the master-idea of a play, of disengaging its essential essence, and of comprehending the play "in its quiddity." To get at the heart of the play, and to exhibit that heart to you, he will boldly lop here and still more boldly add there—and who shall blame him? The pedants, no doubt; but certainly not the great body of playgoers who come to Shakespeare, as they come to any other dramatist, simply and solely to get what pleasure they can out of him,—and whose pleasure is dependent upon the clearness, the unity, of what is put before them. . . . Where is that unity in *Antony and Cleopatra?* Is it in the Imperial Roman *motif?* No; that is merely North's *Plutarch* cut up into blank verse, and taken by itself would be as dull as ditch water. Is it in the Octavia *motif*, the contrast of the ultra-respectable matron, the pattern of domesticity, with the voluptuous orchidaceous Cleopatra? No; that is a mere additional touch of art. It is in the passion-*motif* of Cleopatra and Antony, there and not elsewhere; and it is upon that *motif* that Mr Tree concentrates the whole force of his stage. Hence the scenes in "Cæsar's House" are cut very short indeed. Hence the "camp" scenes become mere kinematographs. Hence the passionate duologue between Antony and Cleopatra is given all the advantage of scenic magnificence and orchestral illustration. Egypt, not Rome nor Athens nor Misenum, becomes the "hub" of the play. . . . A dissolving vision of the Sphinx opens and closes the play. Weird nerve-thrilling Oriental strains are in the air. You hear those same strains even in Rome or Athens—on the Wagnerian plan—whenever Antony's thoughts turn to the far-away Cleopatra. For example, Antony has just parted, not without conjugal tenderness, from Octavia. He seems, for once, to have in him the makings of a model home-loving husband. But there swiftly enters a messenger—Cleopatra's trusty messenger—with a scroll. Antony falls on his couch, murmuring "Cleopatra," and covering his eyes that he may shut out the present scene and dream of her, again to the faint sound of the Oriental music. You will search in vain for any indication of this "business" in Shakespeare; but it is ingeniously, and quite legitimately, invented; it helps the unity of impression. Another example: in the text Cæsar describes Antony's return to Alexandria, how "I' th' market place on a Tribunal silver'd" [etc. III, vi, 4–9; 17–19]. All this Mr Tree actually shows you in a silent and yet extraordinarily eloquent tableau, which will, perhaps, vex text-worshippers, but certainly will delight everybody else. . . . One hardly knows which to admire most, the gorgeous interior of the palace in which Cleopatra loves and languishes, or the mysterious cavern-like vastness of the "Monument," wherein she so nobly dies. Another masterpiece both of stage-carpentry and of stage management is the deck of Pompey's galley, where the Triumvirs and their officers get so imperially drunk. . . . It would be unjust not to mention the name of the designer of the costumes, Mr Percy Macquoid. . . . Mr Tree himself makes a fine figure of Antony. He does not fall into the error of showing him

as a mere sensual weakling, "passion's slave." Indeed his voluptuous thrills, even when he is encircled by Cleopatra's arms, seem to lack something of responsive warmth. No doubt Mr Tree will become more demonstratively amorous by and by. Meanwhile you cannot help liking his Antony—which, of course, is quite the right frame of mind. The Octavius of Mr Basil Gill and the Pompey of Mr Julian L'Estrange are both excellent performances—they are proper "Plutarch's men" and speak their lines roundly. Excellent, too, the Enobarbus of Mr Lyn Harding, good to look at and a treat to hear. His "purple patch" describing Cleopatra's galley could not be better delivered. The helpless intoxication of Lepidus on board Pompey's ship loses nothing of its grotesque repulsiveness in the hands of Mr Norman Forbes; Mr Fisher White makes a quite remarkable thing of the Soothsayer; and the unhappy messenger who is so bullied and terrified by the jealous Cleopatra is very cleverly played by Mr Charles Quartermaine.

But Cleopatra herself? Everything in this play depends upon her. It is a terribly exacting part for any actress. She must have beauty, of course, and, what is even more important, she must have glamour. She must be able to run at a rapid sweep through the whole gamut of emotion—from dove-like cooings to the rage of a tigress, from voluptuous languor to passion all aflame, from the frenzy of a virago to the calm and statuesque majesty of one of the noblest death-scenes in all Shakespeare. It is a great ordeal for Miss Constance Collier. One trembled for her beforehand, but quite needlessly as it turns out, for she not only looks but plays the part splendidly. An occasional touch of our modern "fine spoken" accent, which jars against the music of Shakespearian verse is the only blemish in what is on the whole, as Enobarbus says of the Queen, "a wonderful piece of work."'

THE DAILY TELEGRAPH (28 December, 1906): Never, probably, in his career has Mr Tree given us a more perfect stage adornment than that which he displays in *Antony & Cleopatra*. The gradation of colours, the delicate shades of violet, and puce, and purple, the glittering robes of the Queen, the pomp and ceremony of her court,—all these things, controlled by the practised artistry of Mr Percy Macquoid, add to the pleasure of the eye, and give bodily semblance to the inner meaning of the play. If for nothing else, the production would be extraordinary because of its stage pictures. The first glimpse of the landing-stage of Cleopatra's palace, with the barge that draws up to the steps, from which issue the regal pair of lovers; the beautiful gold-bedizened scene, when Cleopatra wreaks her vengeance on the messenger telling of Antony's betrothal; the magnificent tableau of the return of Antony to Alexandria; above all, perhaps, the scene on Pompey's galley, where, in the mysterious dark, lit by the fantastically-coloured lamps at the poop, the triumvirs watch the dancing-girls, and themselves join in a mad debauch—these and other pictures prove once more that whatever else we may have succeeded or failed in doing on the modern stage, we have advanced the ordinary scenic artifices to a pitch of success which was not dreamed of by our forefathers. In this, above all, lies the triumph of last night's play, on which Mr Tree is warmly to be congratulated. . . .

Certainly the piece is very well played. Miss Constance Collier, handsome, dark-skinned, barbaric, dominates the scene wherever she appears. Nor has she ever had a better chance, or more fully availed herself of it, than when in the second act she has to prove how close the tiger's cruelty lies under the sleek skin of the cultivated woman. Mr Tree's Mark Antony was a fine, masculine, resolute rendering of a hero ruined by love. There is not much subtlety or complexity in the part.

Antony is the Samson caught by Delilah; a sort of primitive, elemental hero, whose degradation is all the more sure because his intellect is so inferior to his heart. And this is precisely the hero whom Mr Tree so skilfully rendered. Apart from these two principal personages, there were many others who gained a significant success on the boards. Mr Basil Gill was very alert and vivid in the part of Octavius Cæsar, saying his lines with that prompt energy which belongs to the nature of the Shakespearian conqueror. Mr Norman Forbes gave adequate presentment of the weakness of Lepidus, an invaluable help in the evolution of the play, keeping the figure within its proper limits, as wholly subordinate, yet illustrative of the increasing degeneracy of the Roman. Mr Lyn Harding's Enobarbus was also a fine performance, picturesque, and varied, done with admirable lightness and no little artistic skill; while Mr Julian L'Estrange, in such brief opportunities as he possessed, gave a firm sketch of Sextus Pompeius. Cleopatra's two attendants, Iras and Charmian, were both excellent—especially, perhaps, Charmian, as played by Miss Alice Crawford, who revealed real dramatic power in the last act, and throughout presented a beautiful picture of Eastern womanhood. Nor ought we to forget the dignified Sooth-sayer of Mr J. Fisher White—a characteristic personage, who at various crises in the story illustrated before our eyes the noiseless steps of on-coming Destiny.

It would be interesting, also, if it were possible, to recount all those clever adaptations and contrivances by means of which so diffuse a play was brought within manageable compass on the stage. We must limit ourselves, however, to one example, where Shakespeare has given a real difficulty to the stage manager. Antony who has tried, very imperfectly, to commit suicide, is lying outside the walls of Alexandria. Cleopatra and her maids have taken refuge in the monument. The problem is how to get the wounded man into the monument, in order that the final scene of death may be enacted before us. Mr Tree solves it as follows. In the gloom of on-coming night the fallen hero, Mark Antony, is carried to the bottom of the walls, and above, at a window, Cleopatra is looking out, to answer the cry of her defeated lover. As the lights go out we see the body being hoisted upwards to the window; then, by a quick change, we are transported to the interior of the monument, and once more see Antony being lifted inwards through the open window, and brought to the couch to receive Cleopatra's farewell. It was a clever bit of stage work, which gave a complete and satisfactory impression without any lack of verisimilitude.

THE ATHENÆUM (5 January, 1907): For the first time, so far as records extend, *Antony and Cleopatra* has been set upon the stage in a manner worthy of the place it occupies in the Shakespearian drama, and its reception,—not that accorded it by the first night's public at His Majesty's, but the lasting empire it exercises over the play-going world,—should settle definitely its claims to rank among the great acting plays. . . . As re-arranged by Andrew Halliday, the piece was produced at Drury Lane in 1873. At the Standard it was also given; and in Manchester there was a noteworthy revival. The experiment of Mrs Langtry; that of Madame Bernhardt, which, however, was in Sardou, not Shakespeare; and that, sadly misjudged, of Signora Duse, belong to days comparatively modern. Irving, urged to present the play at the Lyceum, was discouraged by its record of indifferent success. Among these efforts, that of Mr Tree is the most serious,—it might almost be said the sole serious attempt. That in 1873 at Drury Lane came nearest to it in splendour and had a certain amount of imaginative grace. . . . In the case of *Antony and Cleopatra* it is impossible to regard with favour the restrictions upon scenic display which some

sticklers for the text, and nothing but the text, would have us observe. Here, if anywhere, is to be shown the full splendour of a court in which Egypt strove, if not with Assyria, with Rome in wealth and luxury, when Cleopatra wore, as now she wears the garb of Isis and accepted her worship, and her regal lover took on him the state and splendour of his ancestor, Hercules. Nowise burdensome is the environment Mr Tree provides. It is on the contrary splendidly helpful and serviceable, as well as pleasurable to the spectator. As regards the mounting, it is not only the best that has been given to this play—it may be regarded as the best that has been bestowed upon any work of the author. . . . A splendid effect is realized in the scene at the portals of Cleopatra's Palace where the royal lovers arrive at the river front and disembark. Still more superb is that in which, apparelled like Isis, the queen greets her returning warrior. As an example of scenic decoration and pageantry this is unequalled. More sedate in beauty, but still unsurpassable, is that in the Palace in which Cleopatra receives the unfortunate messenger who brings her intelligence of the marriage of Antony and Octavia. Very fine, too, is the picture of debauch on the galley of Pompey. A word of special praise is deserved by the costumes of the Roman warriors, which are perfect. Those of Cleopatra and her hand-maidens 'beggared all description.'

The general interpretation is admirable. Looking Antony to the life, Mr Tree shows something more than the inspired sensualist who for Cleopatra's sake counted the world well lost. With him are well contrasted the forceful, passionate, resolute Cæsar of Mr Basil Gill, and the weak, bibulous Lepidus of Mr Norman Forbes. Enobarbus, Sextus Pompeius, Eros, the Soothsayer, and other prominent characters find effective exponents. Miss Constance Collier is a splendid Cleopatra, and shows well the forcible passions that underlie the sensual charm and allurement of the queen. The most dramatic scene in the play—her onslaught on the messenger bringing her the unwelcome news of Antony's marriage—is thrilling in savage, passionate intensity and energy, and was greeted with rapture by the audience. Iras and Charmian have delightful exponents, the latter, in the person of Miss Alice Crawford, displaying dramatic power as well as charm. For the first time the play has been adequately set before the public, by which it was received with ecstasy. Whether the magnificence of the production will break the spell under which *Antony and Cleopatra* supposedly labours remains to be seen. It can hardly, however, be otherwise, since as spectacle and as intellectual entertainment the whole is equally noteworthy.

In 1878 there was a Revival by Miss ROSE EYTINGE, which had, as it was reported, a successful 'run' of many weeks in New York, and throughout the country. Mr G. C. BONIFACE was Marc Antony; Mr C. ROCKWELL, Octavius.

There was another Revival in New York in 1889, with a version 'arranged for 'acting' by Mr KYRLE BELLEW, who took the part of Anthony; Mrs POTTER was Cleopatra; Mr IAN ROBERTSON, Octavius, and Mr HENRY EDWARDS, Enobarbus.

A Version by M. SARDOU (never published, I believe) was produced by Miss FANNY DAVENPORT, and by Mad. SARA BERNHARDT.

COSTUME

In Cumberland's *British Theatre*, edited by D.———G. [George Daniel] the following directions are given for the Costumes:

Marc Antony.—Splendid buff shirt and robe—fleshings—sandals—bracelets—white riband tied round his brows. *Second dress:* Roman shirt—breastplate and lambeskean shield—sword and helmet.

Octavius Cæsar.—Roman toga—fleshings—sandals, &c. *Second dress:* Breastplate, helmet, lambeskean—red robe—sword, chain, &c.

Enobarbus.—White shirt and red robe—fleshings—sandals, &c. *Second dress:* Breastplate—lambeskean—sword, helmet, &c.

Lepidus.—Roman toga—fleshings—sandals, &c.

Sextus Pompeius.—Ibid.

Eros.—Roman shirt—breastplate—lambeskean—helmet—sword—robe—arm and leg fleshings.

Philo and Mecænus.—Ibid.

Agrippa.—Roman toga. *Second dress:* Armour ibid.

Thyreus.—Roman shirt—robe—fleshings, arms and legs. *Second dress:* Armour ibid.

Dolabella.—White shirt and robe. *Second dress:* Armour ibid.

Gallus and Menas.—Ibid.

Alexas.—Blue shirt, with gold binding—blue robe—fleshings, &c.

Diomede.—Roman shirt and robe. *Second dress:* Armour ibid.

Canidius.—Roman toga—fleshings—sandals, &c.

Euphronius.—Blue robe—white beard—sandals and fleshings.

Proculeius.—Shirt—breastplate—fleshings—helmet, &c.

Cleopatra.—Egyptian merino white dress—tiara of jewels in hair—dress richly ornamented with pearls and jewels—robe of tissue, richly studded with stars, &c.—sandals—robes and crown for last scene.

Octavia.—White Roman dress—sandals, &c —riband in hair.

Charmian.—Egyptian blue merino, and robe—fleshings, sandals.

Iras.—Buff ibid—ornaments in hair.

[Unless the foregoing 'lambeskean' stands for *lambskin*, it is unintelligible to me; it is faithfully reprinted.]

E. W. Godwin (*The Architect*, 26th June, 1875): *The Costume* of this play may be taken to be somewhat mixed. That the Roman fashions were for the most part accepted wherever the power of Rome had made itself a reality may be safely assumed, but then these fashions were themselves moulded on those of other nations. . . . But fashion, in old as in modern times, belongs to the upper classes, so that while I have little hesitation in clothing Kleopatra and her court in the habit, or some slight modification of the habit, prevalent among Greeks—more or less adopted also by the Roman aristocracy—the poor people, the Clown especially, and perhaps the Soothsayer, might very well exhibit in their dress some tradition of the old nation to which they belonged.* The Ionic chiton, the chlamys, the peplos, the transparent fine linen vest, chemise, or under tunic were dresses which obtained throughout the shores

* The Queen, according to the Text, which follows history in this particular, appeared often 'in the habiliments of the goddess, Isis,'—the goddess of the Moon; in other words, in a long, transparent, fine linen tunic, and a pallium fastened by a knot in front, a crown of lotus flowers on her head, and a sistrum in her hand.

of the Mediterranean with but little variation beyond that resulting from increase or decrease in length or breadth of material. No doubt, too, the fashionable ladies of Alexandria had their parasols, or umbracula, just the same as the ladies of Athens, Rome, or Pompeii. Broad-brimmed straw hats, with low, saucer-shaped crowns, were also probably worn. Octavia, *after* her marriage, might appear in the stola and the square-cut white pallium, fastened with a fibula, or brooch, on the right shoulder, leaving the right arm free.

In reference to the STAGE SETTING, GODWIN has the following (*op. cit.* 26th June, 1875): In the tragedy before us we have no less than thirty-six scenes. Of these, twenty-five are architectural, including the one on board Pompey's galley, which belongs to naval architecture. The other twenty-four are divided between Alexandria, Rome, Messina, and Athens, or the respective residences of *Kleopatra*, *Cæsar*, *Pompeius*, and *Antonius*, but by far the most important of these are those which belong to the City of the *Ptolemies*. It is next to impossible to reduce this play to set scenes, for the unities of time and place are quite disregarded by the author. In the first and last Acts a very slight change would enable us to bring these into two scenes, if the fourth Scene of the first Act were carried on to the second Act and the first Scene of the fifth Act omitted, but the second Act carries us in seven Scenes from *Pompey's* house at Messina to the house of *Lepidus* at Rome, thence into *Cæsar's* palace, thence into the streets of Rome, thence to the palace at Alexandria, thence to Misenum, and finally leaves us floating on the sea. In the third Act (eleven Scenes) we are in Alexandria, Rome, and Athens; now on the plains of Syria, and now on the promontory of Actium. In the fourth Act of thirteen Scenes we are certainly confined to Alexandria and its neighbourhood, but we are perpetually moved about from the inside of the palace to the outside, from within to without the walls, from one camp to the other, until we are brought to rest in that remarkable Scene—'the Monument.' I see no reason why the Scene in the house of *Lepidus* (Act ii., Scene 2) should not be laid in a lesche or under a colonnade before *Cæsar's* house, and thus serve also for the two Scenes which follow it. Indeed, by the exercise of some little thought and care, the whole number of the architectural Scenes may be fairly reduced, and it is possible without serious mutilation to prevent some of the abrupt changes, as for example that brought about by the introduction of Alexandria in the fifth Scene of the second Act; for there does not exist, as it seems to me, any great obstacle to this Scene forming part of the third in the third Act. I cannot at present see that we can do with less architectural scenery than that set down in the following list, unless the Scenes at Athens and Messina are omitted altogether:

1. The palace at Alexandria—interior.
2. A Monument at Alexandria.
3. *Cæsar's* house at Rome—a lesche or colonnade.
4. *Antony's* house at Athens—interior.
5. *Pompey's* house at Messina—interior.

Of the interior of *Kleopatra's* palace the play presents us with no less than twelve Scenes, and with one laid outside or before the palace (Act IV, Sc. iii), but all thirteen could reasonably pass in one hall if attention were given to the planning of it. The remains of the temples at Philæ, Dendera, and Kalabsche, the relic of the palace at Medinet Habou, and the representations of domestic architecture in the fragments of wall paintings in our museums, are the only authorities available for this important

Scene. The temples and palace, however, that I have just mentioned must be held to be far inferior to the temples and palaces of the royal city. . . .

The evidence of material wealth—a splendour lavish as daylight—would be there [Alexandria]. Whatever marble and basalt, porphyry and serpentine, bronze or silver, or gold or any other precious material could do, we may be quite sure was not lacking. Mechanics would shine like the sun, in construction; multitudes of pillars, and miles of avenue, and corridor, and labyrinth would speak of the mighty mass of labour in the service of Egypt. . . .

The 'Monument' of the play is evidently nothing more than the raised stage at the back of the main stage, so common in the theatres of Shakespeare's time. An Egyptian monument or tomb was constructed on principles which could not possibly admit the poet's idea. But the Greek monument was altogether different. In the one case we find a tomb, an architectural grave, a sepulchre; in the other we have a house, a shrine, a temple. The little memorial of *Lysicrates* at Athens, and the temple-like Lycian monument discovered at Xanthus, and now in our National Museum, are extreme illustrations of one principle of design. In both the structure consists of two storeys: the ground storey solid and comparatively plain, the upper storey open and enriched with columns, figure sculpture, and other ornamental accessories. Now, although acting on a higher platform than the stage is always made to look more or less ridiculous by modern scenic arrangements, in proof of which assertion I may cite *Juliet's* balcony as a flagrant example, and although I know of no instance where this division of stage level has been well carried out, yet even in the Veronese and Venetian plays there is no room for reasonable excuse if the Scene results in failure; still less in the play under consideration should the acting suffer, inasmuch as the area of the Monument of Egypt's *Queen* may be of almost any size.

Antony's house at Athens might be one of the old Greek houses or palaces, with its double arrangement of Andronitis and Gynæconitis, or the men's and women's quarters. The fourth and fifth Scenes of the third Act introduce us to two rooms in this house, but there is no reason why one interior should not suffice for both Scenes, if the proper room be selected, which I take it should be the pillared hall (ἀυλή) of the Andronitis, which in a Greek house occupies the place of the Roman Atrium. The floor might be of mosaic, whilst both the ceiling and walls might be painted. *Pompey's* house at Messina might be either Roman or Greek, or half and half. . . . In *Antony and Cleopatra* there is not one word about architecture or building, but then we have a description of the *Queen's* barge.

LIST OF EMENDATIONS ADOPTED IN THE TEXT OF THE CAMBRIDGE EDITION

This LIST does not include Stage Directions; divisions into metrical lines; mere punctuation, such as changing an *!* into an *?*; nor changes of spelling, such as *poison'd* for 'poisoned,' *there's* for 'there is,' etc. Nor is there included two or three changes in the distribution of speeches, which were self-evident; nor such changes as MALONE'S *Servants* for the Folio's 'Omnes.' These hardly rise to the dignity of emendations. The Four Folios are considered as one text. The lines are numbered according to the Folio Text, as given on the preceding pages of the present volume.

In the First Scene of the First Act, no emendation has been admitted. In the following passages—

Theobald	amends	'change'	to	*charge*	I,	ii,	7
"	"	'foretell'	"	*fertile*	"	"	40
Warburton	"	'windes'	"	*minds*	"	"	124
Dyce	"	'how'	"	*ho*	"	"	128
Rowe	"	'compelling an'	"	*a compelling*	"	"	160
Pope	"	'loue'	"	*leave*	"	"	203
Rowe	"	'heire'	"	*hair*	"	"	217
Heath	"	'one'	"	*our*	"	iv,	5
Johnson	"	'vouchsafe'	"	*vouchsaf'd*	"	"	10
Malone	"	'foyles'	"	*soils*	"	"	27
Theobald	"	'fear'd'	"	*dear'd*	"	"	51
"	"	'lacking'	"	*lackeying*	"	"	53
Pope	"	'vassailes'	"	*wassails*	"	"	65
Steevens	"	'Was'	"	*Wast*	"	"	66
Theobald	"	'dumbe'	"	*dumb'd*	"	v,	58
Pope (Ed. ii)	"	'neere'	"	*ne'er*	II,	i,	48
Rowe	"	'not, say'	"	*not so,*	"	ii,	141
Warburton	"	'proofe'	"	*reproof*	"	"	142
Rowe	"	'gloue'	"	*glow*	II,	ii,	239
Pope	"	'alway 'tis'	"	*away, 'tis*	"	iii,	34
Theobald	"	'Tawny fine'	"	*Tawney-finn'd*	"	v,	16
Tyrwhitt	"	''tis'	"	*is*	"	"	54
Heath	"	'meaning'	"	*meanings*	"	vi,	84
Capell	"	'liue'	"	*lief*	"	vii,	14
Rowe	"	'then he is'	"	*then is*	"	"	109
Theobald	"	'beate'	"	*bear*	"	"	130
Hanmer	"	'figure'	"	*figures*	III,	ii,	18
Theobald	"	'weepe'	"	*wept*	"	"	70
Thirlby	"	'look't'	"	*took't*	"	iv,	10
Capell	"	'the other'	"	*the one the other*	"	v,	15
Johnson	"	'hither'	"	*he there*	"	vi,	14
Theobald	"	'abstract'	"	*obstruct*	"	"	67
Capell	"	'makes his'	"	*make them*	"	"	96
Theobald	"	'Leaders leade'	"	*leader's led*	"	vii,	85
Pope	"	'Ven.'	"	*Can.*	"	"	89
Capell	"	'Thantoniad'	"	*The Antoniad*	"	x,	6
"	"	'them'	"	*that*	III,	xi,	21
Rowe	"	'stowe'	"	*tow*	"	"	64
Theobald	"	'The'	"	*Thy*	"	"	65
"	"	'Thidias'	"	*Thyreus*	"	xii,	38
Pope	"	'the'	"	*this*	"	xiii,	127
Hanmer	"	'Cæsarian smile'	"	*Cæsarion smile*	"	"	194
Thirlby	"	'discandering'	"	*discandying*	"	"	197
Rowe	"	'in'	"	*on*	"	"	235
Hanmer	"	'thine'	"	*mine*	IV,	iv,	6
Theobald	"	'guests'	"	*gests*	"	viii,	4
"	"	'savouring'	"	*favouring*	"	"	30

Capell	amends	'auguries'	to	*augerers*	IV,	xii,	7
Hanmer	"	'pannelled'	"	*spaniel'd*	"	"	26
Thirlby	"	'dolts'	"	*doits*	"	"	44
Rowe	"	'toward'	"	*tower'd*	"	xiv,	6
Theobald	"	'dislimes'	"	*dislimns*	"	"	14
Pope	"	'when'	"	*where*	"	xv,	51
Johnson	"	'in'	"	*e'en*	"	"	93
Rowe	"	'leave'	"	*live*	V,	i,	72
Warburton	"	'dung'	"	*dug*	"	ii,	8
Theobald	"	'Anthony'	"	*autumn*	"	"	106
Capell	"	'suites'	"	*smites*	"	"	126
"	"	'wilde'	"	*vile*	"	"	369
Pope	"	'away'	"	*awry*	"	"	373

PLAN OF THE WORK, ETC.

IN this Edition the attempt is made to give, in the shape of TEXTUAL NOTES, on the same page with the Text, all the VARIOUS READINGS of *The Tragedie of Anthony and Cleopatra*, from the Second Folio down to the latest critical Edition of the play; then, as COMMENTARY, follow the Notes which the Editor has thought worthy of insertion, not only for the purpose of elucidating the text, but at times as illustrations of the History of Shakespearian criticism. In the APPENDIX will be found criticisms and discussions which, on the score of length, could not be conveniently included in the *Commentary*.

LIST OF EDITIONS COLLATED IN THE TEXTUAL NOTES

THE SECOND FOLIO	[F_2]	1632
THE THIRD FOLIO	[F_3]	1664
THE FOURTH FOLIO	[F_4]	1685
N. ROWE (First Edition)	[Rowe]	1709
N. ROWE (Second Edition)	[Rowe ii]	1714
A. POPE (First Edition)	[Pope]	1723
A. POPE (Second Edition)	[Pope ii]	1728
L. THEOBALD (First Edition)	[Theob.]	1733
L. THEOBALD (Second Edition)	[Theob. ii]	1740
SIR T. HANMER (First Edition)	[Han.]	1744
SIR T. HANMER (Second Edition)	[Han. ii]	1745
W. WARBURTON	[Warb.]	1747
E. CAPELL	[Cap.]	(?) 1761
DR. JOHNSON	[Johns.]	1765
JOHNSON and STEEVENS	[Var. '73]	1773
JOHNSON and STEEVENS	[Var. '78]	1778
JOHNSON and STEEVENS	[Var. '85]	1785
J. RANN	[Ran.]	1787
E. MALONE	[Mal.]	1790
GEO. STEEVENS	[Steev.]	1793
REED'S STEEVENS	[Var. '03]	1803
REED'S STEEVENS	[Var. '13]	1813

BOSWELL'S MALONE	[Var.]	1821
C. KNIGHT	[Knt]	(?) 1840
J. P. COLLIER (First Edition)	[Coll.]	1842
S. W. SINGER (Second Edition)	[Sing. ii]	1856
A. DYCE (First Edition)	[Dyce]	1857
H. STAUNTON	[Sta.]	1857
J. P. COLLIER (Second Edition)	[Coll. ii]	1858
R. G. WHITE (First Edition)	[Wh.]	1860
CAMBRIDGE (First Edition, W. G. CLARK and W. A. WRIGHT)	[Cam.]	1863
T. KEIGHTLEY	[Ktly]	1864
GLOBE EDITION (CLARK and WRIGHT)	[Glo.]	1864
J. O. HALLIWELL (Folio Edition)	[Hal.]	1865
A. DYCE (Second Edition)	[Dyce ii]	1866
A. DYCE (Third Edition)	[Dyce iii]	1875
J. P. COLLIER (Third Edition)	[Coll. iii]	1877
R. G. WHITE (Second Edition)	[Wh. ii]	1883
CAMBRIDGE (Second Edition, W. A. WRIGHT)	[Cam. ii]	1892

REV. JOHN HUNTER (Longmans' Series)	[Hunter]	London, 1870
N. DELIUS	[Del.]	Elberfeld, 1872
W. J. ROLFE	[Rlfe]	New York, 1904
H. N. HUDSON	[Huds.]	Boston, 1881
F. A. MARSHALL (*Henry Irving Edition*)		London, 1889
K. DEIGHTON	[Dtn]	" 1901
C. H. HERFORD		New York, 1903
C. WORDSWORTH	[Words.]	London, 1893

These last eight editions I have not collated beyond referring to them in disputed passages.

Within the last twenty-five years,—indeed, since the appearance, in 1864, of *The Globe Edition*,—the text of SHAKESPEARE is become so settled that to collate, word for word, the text of editions which have appeared within this term, would be a needless task. When, however, an Editor revises his text in a Second or a Third Edition, the case is different; it then becomes interesting to mark the effect of maturer judgement.

The present TEXT is that of the FIRST FOLIO of 1623. Every word, I might say almost every letter, has been collated with the original; yet I am not so inexperienced as to believe that it is absolutely perfect.

In the TEXTUAL NOTES the symbol Ff indicates the agreement of the *Second*, *Third*, and *Fourth Folios*.

I have not called attention to every little misprint in the Folio. The *Textual Notes* will show, if need be, that they are misprints by the agreement of all the Editors in their corrections.

Nor is notice taken of the first Editor who adopted the modern spelling, or substituted commas for a parenthesis, or changed ? to !.

The sign + indicates the agreement of ROWE, POPE, THEOBALD, HANMER, WARBURTON, and JOHNSON.

When WARBURTON precedes HANMER in the *Textual Notes*, it indicates that HANMER has followed a suggestion of WARBURTON'S.

The words *et cet.* after any reading indicate that it is the reading of *all other* editions.

The words *et seq.* indicate the agreement of all subsequent editions.

The abbreviation (*subs.*) indicates that the reading is *substantially* given, and that immaterial variations in spelling, punctuation, or stage-directions are disregarded.

When *Varr.* precedes *Steev.* or *Mal.* it includes the *Variorums* of 1773, 1778, and 1785; when it follows *Steev.* or *Mal.* it includes the *Variorums* of 1803, 1813, and 1821.

An Emendation or Correction given in the *Commentary* is not repeated in the *Textual Notes*, unless it has been adopted by an Editor in his Text; nor is *conj.* added in the *Textual Notes* to the name of him who has proposed the conjecture, unless the conjecture happens to be that of an Editor, in which case omission of *conj.* would lead to the inference that such was the reading of his text.

COLL. MS refers to COLLIER'S copy of the Second Folio bearing in its margin manuscript annotations. When Collier adopted its readings in his Text, it is placed in parenthesis (MS). COLL. '53 stands for a monovolume which COLLIER issued in 1853, wherein these MS readings are incorporated in the Text.

LIST OF BOOKS

To economise space in the foregoing pages, as a general rule merely the name of an author has been given, followed, in parenthesis, by the number of volume and page.

In the following LIST, arranged alphabetically, enough of the full titles is set forth to serve the purposes of either identification or reference.

Be it understood that this LIST contains only those books wherefrom quotations have been taken at first hand. It does not include those which have been consulted or used in verifying references; were these included the list would be very many times longer.

E. A. ABBOTT: *Shakespearian Grammar*	London, 1870
A. A. ADEE: *Literary World*, 21 April	Boston, 1883
V. ALFIERI: *Antonio e Cleopatra* (Bohn's Edition)	London, 1876
C. ALLEN: *Notes on the Bacon-Shakespeare Question*	Boston, 1900
ANON. [R. CARTWRIGHT] *Sonnets of Shakespeare*, etc. ..	London, 1859
E. ARBER: *Transcript of the Stationer's Registers*	" 1877
W. R. ARROWSMITH: *Shakespeare's Editors and Commentators*	" 1865
C. VON AYRENHOFF: *Kleopatra und Antonius*	Wien, 1808
S. BAILEY: *Received Text of Shakespeare*	London, 1862
C. BATHURST: *Differences of Shakespeare's Versification*, etc.	" 1857
BATMAN VPPON BARTHOLOME: *De Proprietatibus Rerum*, etc.	" 1582
T. S. BAYNES: *Shakespeare Studies*	" 1896
BEAUMONT and FLETCHER: *The False One* (ed. Dyce) ..	" 1844
W. BLACKSTONE: *Shakespeare Society's Papers*	" 1844
W. BLADES: *Shakespeare and Typography*	" 1872
K. BLUMHOFF: *Antony and Cleopatra. Erklärt von* ..	Celle, 1868
F. S. BOAS: *Shakespeare and his Predecessors*.	London, 1896

J. B. R. BOISTEL: *Antoine et Cléopatre* . . . . . Paris, 1743
R. W. BOND: *Works of John Lyly* . . . . . Oxford, 1902
A. C. BRADLEY: *Shakespearian Tragedy* . . . . . London, 1905
" *Quarterly Review*, April . . . . . " 1906
F. BRADNACK: *Medical Record*, 1 February . . . . . New York, 1879
J. BRAND: *Popular Antiquities* . . . . . London, 1873
E. C. BREWER: *Reader's Handbook* . . . . . " 1888
SIR THOMAS BROWNE: *Vulgar Errors* . . . . . " 1672
J. C. BUCKNILL: *Medical Knowledge of Shakespeare* . . . . " 1860
J. BULLOCH: *Studies of the Text of Shakespeare* . . . . " 1878
R. BURTON: *Anatomy of Melancholy* . . . . . Oxford, 1651
JOHN, LORD CAMPBELL: *Shakespeare's Legal Acquirements* . . New York, 1859
T. CAMPBELL: *Shakespeare's Dramatic Works* . . . . London, 1866
A. S. G. CANNING: *Shakespeare Studies in Eight Plays* . . " 1903
E. CAPELL: *Notes*, etc. . . . . " 1779
" *Version for Garrick* . . . . . " 1758
R. CARTWRIGHT [ANON.] *Sonnets of Shakespeare Re-arranged* " 1859
" *New Readings in Shakespeare* . . . . " 1886
DANIEL CASPER VON LOHENSTEIN: *Cleopatra* . . . . . Breslau, 1661
" " " " (2nd Ed.) . . " 1680
G. CHALMERS: *Supplemental Apology*, etc. . . . . London, 1799
W. & R. CHAMBERS: *Book of Days* . . . . . Edinburgh, 1863
DE LA CHAPELLE: *Cleopatre* . . . . . Paris, 1682
F. COHN: *Fünfundsechzigster Jahresbericht d. Schlesischen Gesellschaft f. vaterländische Cultur* . . . . . Breslau, 1888
HARTLEY COLERIDGE: *Essays and Marginalia* . . . . London, 1851
S. T. COLERIDGE: *Lectures and Notes on Shakespeare* . . . . " 1897
J. P. COLLIER: *Notes and Emendations*, etc. . . . . " 1853
J. CHURTON COLLINS: *Essays and Studies* . . . . . " 1895
" *Studies in Shakespeare* . . . . Westminster, 1904
" *Pinner of Wakefield by R. Greene* . . Oxford, 1905
G. CONRAD: *Cleopatra, Trauerspiel in einem Aufzuge* . . Berlin, 1877
H. CORSON: *Introduction to Shakespeare* . . . . . Boston, 1889
W. J. COURTHOPE: *History of English Poetry* . . . . London, 1903
G. L. CRAIK: *English of Shakespeare* . . . . . " 1857
J. CROFT: *Annotations on Shakespeare's Plays* . . . . York, 1810
J. CROSBY: *Shakespeariana*, February . . . . . Philadelphia, 1884
P. A. DANIEL: *Notes and Conjectural Emendations* . . . . London, 1870
S. DANIEL: *The Tragedie of Cleopatra* (ed. Grosart) . . . . " 1594
T. DAVIES: *Dramatic Miscellanies* . . . . . " 1785
K. DEIGHTON: *Old Dramatists. Conjectural Readings* . . Calcutta, 1898
G. DELFINO: *La Cleopatra* . . . . . Padova, 1733
F. DINGELSTEDT: *Antonius und Cleopatra* . . . . . Wien, 1879
F. DOUCE: *Illustrations of Shakespeare*, etc. . . . . London, 1807
E. DOWDEN: *Shakspere: His Mind and Art* . . . . " 1875
N. DRAKE: *Shakespeare and His Times* . . . . . " 1817
A. DYCE: *Remarks on Collier's and Knight's Editions* . . " 1844
" *Few Notes*, etc. . . . . " 1853
" *Strictures on Collier's New Edition* . . . . " 1859

J. EARLE: *Philology of the English Tongue* .. .. .. Oxford, 1879
T. EDWARDS: *Canons of Criticisms* .. .. London, 1765
H. N. ELLACOMBE: *Plant Lore of Shakespeare* .. .. Exeter, 1878
A. J. ELLIS: *Early English Pronunciation* .. .. .. London, 1869
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